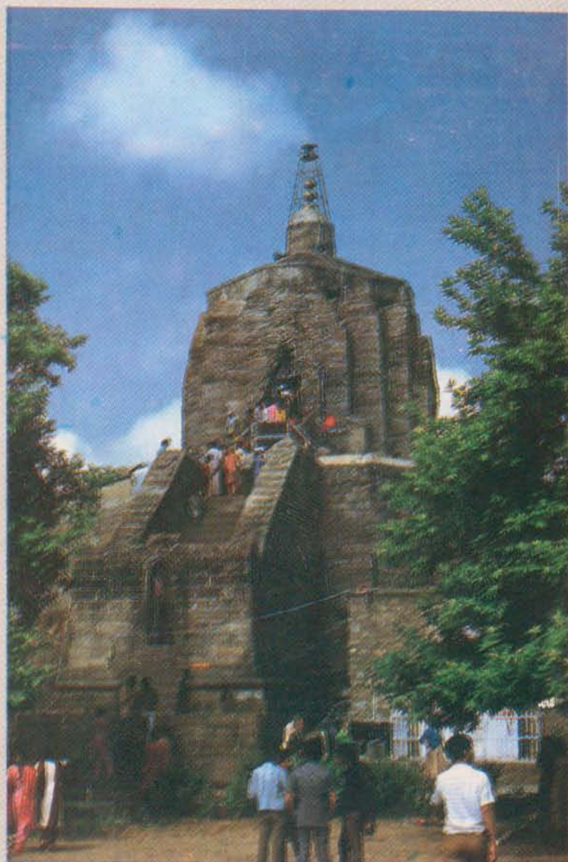


SAIVISM IN KASHMIR

N. K. SINGH

Saivism in Kashmir

Saivism in Kashmir

N. K. Singh

Gulshan Publishers
SRINAGAR, KASHMIR

Saivism in Kashmir

First Edition 2000

ISBN : 81-86714-31-6

Distributors :

SHEIKH MOHAMMED USMAN AND SONS
Exchange Road, Gow Kadal Chowk,
Srinagar, Kashmir

Branch Office
1549, IInd Floor, David Street
Patodi House, Darya Ganj, New Delhi-2

Publisehd by
S. Ajaz
for
Gulshan Publishers
Gow Kadal, Srinagar, Kashmir

Preface

The title "Saivism in Kashmir" is a historical analysis of religio-philosophical movement of Saivism in Kashmir. The history of the Kashmiri Saivism is shrouded in mystery. It is not known, whether the Shiva of Kashmir was an immigrant from the neighbouring Indus Valley or was of local origin. The conception of Rudra Shiva of the Vedic Aryans perhaps might have had some influence on the development and early growth of Saivism in the valley, but any definite assertion on the point must be hazardous and risky.

Whatever might have been the origin of Saivism in Kashmir, there is no doubt that Shiva as a popular deity was widely worshipped in the valley from a remote period. If Kalhana is to be believed, there was a shrine of Shiva Vijayesa even in pre-Ashokan days. Ashoka himself built two temples of Shiva-Ashokevara and was also a devotee of Shiva Bhutesa.

Ashoka's son Jalauka was also a worshipper of Shiva. He made a vow that he would ever worship Shiva Vijayesvara and Jyesthesa residing at Nandisa-kshetra. He also erected a shrine of Shiva Jyestharudra at Srinagar and built a stone temple at Nandisakshetra for Shiva Bhutesa. Next king Damodara II is said to have been crest jewel of Shiva worshippers.

The Huna chief Mihirakula, who came into possession of the valley sometime in the 6th century A.D. founded at Srinagari a shrine of Shiva Mihiresvara. King Gokarna established a shrine of Shiva Gokarnesvara, his son Narendraditya Khinkhila of Shiva Bhutesvara and the latter's preceptor of Shiva Ugresa.

Tunjina I built a temple of Shiva Tungesvara. A minister named Samdhimati became famous for his devotion to Shiva.

When this minister came to be king, he consecrated a large number of Shiva lingas and constructed two shrines of Shiva under the names of Samdhisvara and Isesvara. King Sresthasena, also known as Pravarasena I, constructed the first shrine of Pravaresvara. King Pravarasena II, who was a staunch follower of Shiva, consecrated the linga of pravaresvara. Another king Ranaditya was a votary of Shiva and erected temples in honour of his adored god.

The account of the Shiva worship, as given above, has been gleaned principally from the first three books of the Rajatarangini and as such, can not claim to be wholly trustworthy. The facts furnished by Kalhana, however, indicate in the main, the wide prevalence of the Saiva cult in the valley from an early period. While coming to the more sober portions of Kalhana's work, we find innumerable references to the foundations of Shiva shrines, erection of temples in honour of Shiva, etc. These references, more reliable than the former ones, help us to portray the actual picture of Saivism in later days.

The Karkotas came to occupy the throne of Kashmir in the 7th century. Some members of this family were devoted to the cult of Shiva. Narendraprabha, mother of Lalitaditya, built a shrine of Shiva Narendresvara. Lalitaditya erected a lofty temple of stone for Shiva Jyestharudra and made a grant of land and villages for the maintenance of the temple. He also offered a large amount of money to the shrine of Shiva Bhutesa. The king's love for saivism was perhaps contagious and his minister Mitrasarman founded a shrine of Shiva Mitresvara. Acharya Bhapata constructed a shrine of Shiva under the name of Bhappatesvara and many other shrines of Shiva called Rakchatesa, etc. were put up by a host of people. During the reign of Lalitaditya's grandson Jayapida, his chamberlain Aca built a shrine of Shiva Acesvara.

Saivism received patronage also from the Utpalas, who succeeded the Karkotas. Avantivarman's minister Sura built at Suresvarikshetra a temple in honour of Shiva and his consort. His son Ratnavardhana erected a temple of Shiva Bhutesvara. The king Avantivarman founded at Avantipura a temple of Shiva Avantisvara. At the shrines of Tripuresvara, Bhutesa and Vijayesa, three pedestals were fitted by the king with both conduits made of silver. The king, moreover, regularly went to worship at the Saiva shrines of Bhutesvara and other places.

Shiva was worshipped with great devotion not only in the Karkota and Utpala period, but also in the succeeding ages. Parvagupta, who was on the throne about the middle of the 10th century A.D. founded the shrine of Shiva Parvaguptesvara. Another temple of Shiva Kshemagaurisvara was erected by the succeeding king Kshemagupta.

Among the members of the first Lohara dynasty, Samgra *maraja* obtained religious merit by restoring the famous shrine of Shiva Ranesvara. Queen Suryamati founded the temple of Shiva Gaurisvara and also consecrated a second temple of Sada Shiva near the royal palace. Her devotion towards Shiva was further marked by the consecration of *trisulas*, *Banalingas*, and other sacred emblems. Suryamati's husband, king Ananta, according to the evidence of Kalhana, surpassed even the *munis* by his devotion to Shiva.

Saivism flourished under the second Lohara dynasty. Rilhana, a minister of Jayasimha, built at Puranadhisthana, a shrine of Shiva Rilhanesvara. Another minister of the king Bhutta by name, consorted a Shiva image called Bhuttesvara. Prince Sangiya, a chief from the Takka territory, founded a *linga* after his own name. Mankha, the brother of *Samdhivigrahik*a Alamkara, constructed a shrine of Srikantha Shiva along with a matha. A shrine of Shiva Rudresvara was erected by Jayasimha's queen Radha. The virtuous king Simhadeva bowed to Samkara, the lord of Gauri, and caused Vijayesvara to be bathed in milk purchased with one lakh pieces of gold (nishka).

Early Kashmir Saivism was of the Pasupata sect. According to a tradition recorded in the *Mahabharata*, the Pasupata doctrine was preached first by Shiva Srikantha. It is interesting to note that Shiva Srikantha was also regarded in the valley as the promulgator of *Shivagama* or *Agamanta* Saivism which included within itself the system of Pasupata.

The early Kashmir Saivism, based on a number of *Tantras* seems to have preached a dualistic doctrine. From the 8th or 9th century, however, the Saiva system of Kashmir assumed a new character. Based on pure *advaita tattva*, it henceforth began to preach a sort of idealistic monism. The new system took the name of *Trika Sastra*. The founder of this new doctrine was a holy sage,

named Vasugupta, who probably lived in the early years of the 9th century A.D.

The new form of Kashmir Saivism, *Trikasastra* or *Trika sasana*, as it was called, was subdivided into three principal classes, the Agama Sastra, the *Spanda Sastra*, and the *Pratyabhijna Sastra*. The principles of the *Trika* system which found its first expression in the *Shiva Sutras* were amplified and given clearer expositions in the *Spanda Sastra or Spanda Karikas* which was probably a work of Kallata (9th century A.D.). The Advaita Saivism of Kashmir, first propounded by Vasugupta, took its origin about the 9th century A.D. when Advaita Saivism grew up in Kashmir. It had a formidable rival in the sister religion of Buddhism. To combat the rival it needed a philosophy to support it and this was supplied by the *Pratyabhijna Sastra*. The lamp of Saivism burnt steadily in the valley throughout the period of the Hindu rule and even afterwards; as late as the 18th century A.D. a work on the *Pratyabhijna Sastra* was composed by a writer named Sivopadhyaya.

This title has been studied in eleven comprehensive chapters including bibliography. First chapter deals with introductory outline. Origin and development of religio-philosophical tradition is analysed in second chapter. Third chapter describes the relation between tantra and Saivism however fourth chapter deals with the concept of Shiva and Shakti. Chapter fifth throws light on the universal manifestation of the Siva. The philosophy of reality has been described in sixth chapter. Chapter seventh gives an emphasis on various aspects of maya and its progeny. Materialisation of soul is discussed in chapter eighth. Chapter ninth describes the nature and causes of bondage and its liberation. Chapter tenth deals with the psychological process of understanding and role of Lal Ded in Shaivite movement in Kashmir has been described in the last chapter of this book.

I am thankful to all those scholars whose works have been utilised in compilation of this book. I am also thankful to all my friends and relatives for their inspiration and moral support.

Delhi N. K. Singh

Contents

1

Introduction

The history of the of Kashmiri Shaivism is shrouded in mystery. Archaeologists have discovered traces of Shiva worship in the proto-historic Harappa culture. It is not known, whether the Shiva of Kashmir was an immigrant from the neighbouring Indus Valley or was of local origin. The conception of Rudra Shiva of the Vedic Aryans perhaps might have had some influence on the development and early growth of Saivism in the valley, but any definite assertion on the point must be hazardous and risky.

Whatever might have been the origin of Saivism in Kashmir, there is no doubt that Shiva as a popular deity was widely worshipped in the valley from a remote period. If Kalhana is to be believed, there was a shrine of Shiva Vijayesa even in pre-Asokan days. Ashoka himself built two temples of Shiva-Asokevara and was also a devotee of Shiva Bhutesa.

Ashoka's son Jalauka was also a worshipper of Shiva. He made a vow that he would ever worship Shiva Vijayesvara and Jyesthesa residing at Nandisa-kshetra. He also erected a shrine of Shiva Jyestharudra at Srinagar and built a stone temple at Nandikshetra for Shiva Bhutesa. Next king Damodara II is said to have been crest jewel of Shiva worshippers.

The Huna chief Mihirakula, who came into possession of the valley sometime in the 6th century A.D. founded at Srinagari a shrine of Shiva Mihiresvara. King Gokarna established a shrine of Shiva Gokarnesvara, his son Narendraditya Khinkhila of Shiva Bhutesvara and the latter's preceptor of Shiva Ugresa.

Tunjina I built a temple of Shiva Tungesvara. A minister named Samdhimati became famous for his devotion to Shiva. When

this minister came to be king, he consecrated a large number of Shiva lingas and constructed two shrines of Shiva under the names of Samdhisvara and *Isesvara*. King Sresthasena, also known as Pravarasena I, constructed the first shrine of Pravaresvara. King Pravarasena II, who was a staunch follower of Shiva, consecrated the linga of pravaresvara. Another king Ranaditya was a votary of Shiva and erected temples in honour of his adored god.

The account of the Shiva worship, as given above, has been gleaned principally from the first three books of the Rajatarangini and as such, can not claim to be wholly trustworthy. The facts furnished by Kalhana, however, indicate in the main, the wide prevalence of the Saiva cult in the valley from an early period.

While coming to the more sober portions of Kalhana's work, we find innumerable references to the foundations of Shiva shrines, erection of temples in honour of Shiva, etc. These references, more reliable than the former ones, help us to portray the actual picture of Saivism in later days.

The Karkotas came to occupy the throne of Kashmir in the 7th century. Some members of this family were devoted to the cult of Shiva. Narendraprabha, mother of Lalitaditya, built a shrine of Shiva Narendresvara. Lalitaditya erected a lofty temple of stone for Shiva Jyestharudra and made a grant of land and villages for the maintenance of the temple. He also offered a large amount of money to the shrine of Shiva Bhutesa. The king's love for saivism was perhaps contagious and his minister Mitrasarman founded a shrine of Shiva Mitresvara. Acharya Bhapata constructed a shrine of Shiva under the name of Bhappatesvara and many other shrines of Shiva called Rakchatesa, etc. were put up by a host of people. During the reign of Lalitaditya's grandson Jayapida, his chamberlain Aca built a shrine of Shiva Acesvara.

Saivism received patronage also from the Utpalas, who succeeded the Karkotas. Avantivarman's minister Sura built at Suresvariksetra a temple in honour of Shiva and his consort. His son Ratnavardhana erected a temple of Shiva Bhutesvara. The king Avantivarman founded at Avantipura a temple of Shiva Avantisvara. At the shrines of Tripuresvara, Bhutesa, and Vijayesa, three pedestals were fitted by the king with both conduits made of silver. The king, moreover, regularly went to worship at the Saiva shrines of Bhutesvara and other places.

Avantivarman's successor to the throne was his son Samkaravarman. He too was a devotee of Shiva. In the town of Samkarapura, founded by him, the king built two temples of Samkaragaurisa and Sugandhesa. The latter temple was built in the name of Samkaravarman's queen, Sugandha who, evidently, like his husband, was a worshipper of Shiva. Samkara's minister Ratnavardhana erected another temple of SadaShiva Ratnavardhanesa.

Shiva was worshipped with great devotion not only in the Karkota and Utpala period, but also in the succeeding ages. Parvagupta, who was on the throne about the middle of the 10th century A.D. founded the shrine of Shiva Parvaguptesvara. Another temple of Shiva Ksemagaurisvara was erected by the succeeding king Ksemagupta.

Among the members of the first Lohara dynasty, Samgra *maraja* obtained religious merit by restoring the famous shrine of Shiva Ranesvara. Queen Suryamati founded the temple of Shiva Gaurisvara and also consecrated a second temple of SadaShiva near the royal palace. Her devotion towards Shiva was further marked by the consecration of *trisulas*, *Banalingas*, and other sacred emblems. Suryamati's husband, king Ananta, according to the evidence of Kalhana, surpassed even the *munis* by his devotion to Shiva. Ananta's son Kalasa too was a staunch follower of Shiva. The stone temple of Shiva Vijayesa which was formerly burnt down, was built anew by him. At Tripuresvara, Kalasa founded another temple of Shiva. A third temple of the God was erected by him under the name of Kalasesvara. All these temples were adorned with golden parasols and cups and the like.

Saivism also flourished under the second Lohara dynasty. Rilhana, a minister of Jayasimha, built at Puranadhisthana, a shrine of Shiva Rilhanesvara. Another minister of the king. Bhutta by name, consorted a Shiva image called Bhuttesvara. Prince Sangiya, a chief from the Takka territory, founded a *linga* after his own name. Mankha, the brother of *Samdhivigrahik*a Alamkara, constructed a shrine of Srikantha Shiva along with a matha. A shrine of Shiva Rudresvara was erected by Jayasimha's queen Radha. The virtuous king Simhadeva bowed to Samkara, the lord of Gauri, and caused Vijayesvara to be bathed in milk purchased with one lakh pieces of gold (nishka).

Some of the Saiva establishments, referred to by Kalhana have been actually found out by archaeological explorations. The temple of Shiva Avantisvara, founded by Avantivarman with massive walls now stands sadly mutilated just outside the village of Jaubror. The temples of Samkaragaurisa and Sugandhesa have been identified with two ruined temples of Patan. A temple at Narannag has been identified by Stein with the Jyesthesa temples of Lalitaditya and another large temple in the same site with Bhutesvara. Most of the Saiva images whether in his phallic or in his human form, have been destroyed.

Among the few early sculptural representations of the God, which have survived up to date, mention may be made of the following: seated figure of Lakulisa form of Shiva at Pandrethan, Several sculptured reliefs of Shiva at the temple of Payer including Shiva seated cross-legged on throne under the canopy of an overhanging tree and surmounted by votaries. Shiva Bhairava pursuing a human being, six-headed dancing Shiva, three-headed Shiva seated cross-legged, a large human-faced Shiva-linga at Baramula, a three-headed Shiva image and a three-headed Shiva in alto-relievo from Avantipura.

Early Kashmir Saivism was of the Pasupata sect. According to a tradition recorded in the *Mahabharata*, the Pasupata doctrine was preached first by Shiva Srikantha. It is interesting to note that Shiva Srikantha was also regarded in the valley as the promulgator of *Shivagama* or Agamanta Saivism which included within itself the system of Pasupata.

The early Kashmir Saivism, based on a number of *Tantras* seems to have preached a dualistic doctrine. From the 8th or 9th century, however, the Saiva system of Kashmir assumed a new character. Based on pure *advaita tattva*, it henceforth began to preach a sort of idealistic monism. The new system took the name of *Trika Sastra*. The founder of this new doctrine was a holy sage, named Vasugupta, who probably lived in the early years of the 9th century A.D.

The new form of Kashmir Saivism, *Trikasastra* or *Trika sasana*, as it was called, was subdivided into three principal classes, the Agama sastra, the *Spanda Sastra*, and the *Pratyabhijna Sastra. The Agama Sastra* consisted of a number of old *Tantras*

such as *Malinivijaya, Svacchanda, Vijnana Bhairava, Ananda Bhairava, Ucchusma Bhairva, Mrigendra, Matanga, Netra, Naisvasa, Svayambhuva, Rudra-yamala*, etc. These existed even before the coming of the *Trika* and *Shiva Sutras* which are said to have been revealed by Shiva himself to the sage Vasugupta.

The principles of the *Trika* system which found its first expression in the *Shiva Sutras* were amplified and given clearer expositions in the *Spanda Sastra or Spanda Karikas* which was probably a work of Kallata (9th century A.D.) and probably based on a work called *Spandamrta* written by Vasugupta himself.

A philosophical treatise, supporting the doctrines of the Trika by critical arguments and reasonings, *vicara* and *manana*, was written by Siddha Somananda, probably a disciple of the sage Vasugupta and this came to be known as *Pratyabhijna*,

The Advaita Saivism of Kashmir, first propounded by Vasugupta, took its origin about the 9th century A.D. To Kallata must be given the credit of spreading the knowledge by writing explanatory notes on them. Kallata's work was carried on through ages by his disciples and some of the writers of the succeeding period wrote several treatises on it.

When Advaita Saivism grew up in Kashmir, it had a formidable rival in the sister religion of Buddhism. To combat the rival it needed a philosophy to support it and this was supplied by the *Pratyabhijna Sastra*. The work of Somananda was taken up and expanded into greater details by his successors Utpala, Abhinavagupta, Ksemaraja, Yogaraja and Jayaratha. The lamp of Saivism burnt steadily in the valley throughout the period of the Hindu rule and even afterwards; as late as the 18th century A.D. a work on the *Pratyabhijna Sastra* was composed by a writer named Sivopadhyaya.

It seems that the idealistic monism of the *Trika* system being exclusively philosophical and ethical, remained confined to a particular class of learned religious-minded people only. The mass kept themselves attached to their old forms of Shiva worship, and perhaps had little to do with the idealistic school. In Kalhana's Rajatarangini, we have a large number or references to Saiva establishments, etc., but there is no hint of the *Trika* system. If

Kalhana is too believed, the old traditional Pasupata Saivism prevailed in the valley in the 11th century A.D. and even afterwards.

Historical Approach

Kashmir is a region whose snow clad mountains enclose a state rich not only in natural scenic beauties most renowned in the world and whose gardens, lakes and springs evoke admiration of all, but also contributed much to oriental learning.

The natural beauty of Kashmir and the grandeur of its mountains and lakes inspired many seers in ancient India to devote themselves to meditation and metaphysical studies and they made lasting contributions to Indian Philosophy. In the Buddhist era also the contribution of Kashmir philosophers was significant. The fourth Buddhist council was held in the days of Kanishka in the 1st century B.C. at Kanishkapura about 25 miles from Srinagar. In fact, Kashmir became the channel of communication between Buddhist thought in India and the spread of Buddhism in Tibet and China. The name of Nagarjuna, an outstanding philosopher is well known in this connection.

Kashmir was a seat of culture and intellectual activity (Sharada Peetha) and attracted scholars from different parts of the world. Shri. Shankaracharya and Shri. Ramanujacharya travelled from distant South to establish their philosophy by discourses with the pandits of Kashmir. Its contribution to Sanskrit learning has been unique. The influence of Kashmir writers is not only contained in North India but also in the South where some of the contributions of Kashmir scholars lost in their homeland have been discovered, in Kerala and Mahesvarananda who lived in Chidambaram during the hey-days of Chola Kings wrote a few works on Pratyabhijna viz., "Maharthamanjari and Parimala". Kashmiri's contribution to Indian literature is well-known particularly to the great religious philosophy of Saivism.

Saiva religion is perhaps the most ancient faith in the world. The distinctive feature of this is the worship of Shiva in the form of Linga. The archaeological excavations and the finds at Mohenjodaro and Harappa have shown that the full fledged cult of Shiva with characteristic accompaniments of the Lingam and the bull was current as far back as 3000 B.C. Sir John Marshall who is closely connected with the discoveries at Mohenjodaro says "Among the

many revelations that Mohenjodaro and Harappa have had in store for us, no one perhaps is more remarkable than this discovery that Saivism has a history going back to the Chalco-lithic age or perhaps even farther still and that it takes its place as the most ancient living faith in the World''.

The religion which prevailed in Kashmir was probably based on ancient traditions of Agama and tantric practices. It would be of interest to note that Mahayana Buddhism which existed side by side exerted an influence on the prevailing Saivism in Kashmir.

Saiva religion had many offshoots and appeared in different forms in the many parts of the world. Saivism which primarily had its birth in India had spread to far off countries such as Cambodia, Java, Bali, in the far east and Afghanistan and some other countries in the west where we still see the marks of existence of Shivalinga or Shiva temples.

Apart from its antiquity and the extension of its influence we are familiar with Saivism in India as a great and live religion with a potent philosophy behind it. In India there are three forms of religious philosophy viz., Pratyabhijna in Kashmir, Saiva-Siddhanta in Tamilnad and Virasaivism in Karnataka and Andhra. Though, there are differences intense as regards some of the tenets and observances in these three branches, we yet notice some fundamental principles operating in all these systems which were founded on the basis of Saivagamas.

The facts furnished by Kalhana in the Rajatarangini, the chronicle of the kings of Kashmir, indicate, in the main, the wide prevalence of Shiva cult in the Kashmir valley from an early period. There are many references to the existence of Shiva Shrines and the erection of temples in honour of Shiva. Kalhana writes that there was a Shrine Vijayesha even in pre Asokan days. Asoka himself built two temples of Shiva Asokeshvara and was the devotee of Bhutesa (Shiva).

In the 3rd century B. C. Buddhism seems to have made some head-way to Kashmir and flourished till the end of Kanishka's reign (125-126 A.D.). Prior to the rise of Buddhism non-monistic Saivism was a popular form of religious worship in Kashmir. The influence of Buddhist thought upon Kashmir was so great as to bring Saiva faith almost to a vanish. Shankaracharya's Visit to Kashmir and his

philosophy of advaita (monism) must necessarily have had some influence on Kashmir Shaiva thought. There was renaissance of Saivism from 8th cen. onwards when Saivite doctrines were provided with profound philosophic background. This is partly attributed to the influence of Shankara who visited Kashmir and spent some time there.

A religious upheaval however came in the 8th cen. A.D. which was a reaction against the predominance of Buddhism and revival of ancient Saiva faith embodying the tradition of *vedantic* studies in India. Under the inspiration of Buddhist thought various schools of philosophy developed in the valley among the non-Buddhists viz., Brahmanas, Saivas and Saktas and the people were also well versed in the doctrines of Vaiyakarnas. Sankhyas and the Yoga System which had come to the valley from India. In the 9th cen. A.D., there existed a concourse of various religious and philosophical currents prior to the rise of the pratyabhijna system.

Kashmir Saivism has not caste restrictions as in vedic religions. It is meant for all aspirants in whom desire for spiritual knowledge and liberation has arisen. This system brings with it an understanding of the world of experience in its true relations and perspective. The chief distinctive feature is that it tries to explain not only those experiences which are due to the working of the mind, the intellect and the sense organs collectively and severally but also those in which they are perfectly at rest and in which therefore consciousness in free from all kinds of affections.

The statement, on super sensuous matters, made by Mahamahesvara-charya Abhinavagupta-a scholar and a Yogi is based on personal experience gained through spiritual experiments carried on by him. He gives first importance to personal experience secondly to reason and thirdly to ancient authority as the basis of his views of super sensuous matters and shows these are reliable truths. The system of thought which was forged with new attributes by scholars with their higher spiritual attainments is considered to be the most rational approach to the realisation of ultimate reality.

In Pratyabhijna system we see a synthesis of the monistic and dualistic approaches. This school of thought known as *Kashmir Saivism* is a unique system produced by the poet-philosopher-devotees of this region. We find in it, a synthesis of all the important

systems of knowledge and thinking achieved as well as moral and spiritual disciplines practised previously in India.

In poetic philosopher Rabindranath Tagore's words it "has penetrated to that living depth of thought where diverse currents of human wisdom unite in a luminous synthesis". It is the synthesis of all that is universal and enduring in the Vedanta, the Sankhya, the *dharma* and vinaya of Buddha as well as the highest in the Vaishnava and *Shakta* schools particularly the intellectual and emotional discipline of supreme love and devotion and aesthetic appreciation. Kashmir Saivism based mostly on Saivagamas (scriptures) and intuitive experiences of Sages and seers is not fundamentally different from Vedanta.

The aim of this system like that of the Vedanta is to help the individual in self realisation and the means is the removing the veil of ignorance but they differ in the conception of self realisation because their ideas of the universe are different. Vedanta holds that the universe (*Jagat*) it unreal whereas Kashmir Saivism maintains it to be real because it is the manifestation of the ultimate. It does not hold that there is no negation of the universe but gives a new interpretation an appreciation to it. (*Abhasa*). It states that it is the singular absolute reality that reflects itself in and through all the manifestations with seemingly different attributes. If substance is real, the quality is also real.

It is not the one divided into many but the one that is many. The one manifested remains unaffected by the manifestations. It is like, life giving birth to new life without actual division in life. Although certain common principles are included in Vedantic and Saiva philosophies the distinct factor in the latter is its exposition of the cult of Sakti, as against the *Maya* of the former. As the creative power underlying reality, the manifestation of the *paramaShiva* takes place through its own power of Sakti which maintains itself in various forms. '*Svechchaya* Svabhi *ttou Visvamunmeelayati*' He unfolds the universe at his own will on his own 'canvass.' The elaborations of Shiva-sakti doctrine are embodied in the numerous works on Kashmir Saiva philosophy.

Kashmir Saivism took its root in the 9th cen. A.D. and developed till about the 13th cen. A.D. This Philosophy is founded on *Shivasutras* or aphorisms which contain the whole doctrine by

implication. The commentaries on these sutras have developed the doctrine by going far beyond the suggestion of the Sutras. Sage Vasugupta (A.D. 825) the author or *Shivasutra* is stated to have been the first exponent of this system of advaita philosophy based on Shivasutras, the very essence of *Saivaamas*.

There is a legendary story as to how he obtained the Shivasutras. The sage Vasugupta was residing in his hermitage on Mahadevagiri of the Himalayan region of Kashmir. One night he dreamt a dream in which Shiva appeared and disclosed to him the existence of Shivasutras, containing the essence of *Shivasasana*, on a boulder on Mahadevagiri peak. The sage on waking went and touched the rock as instructed. The rock with the inscribed Shivasutra turned over and Shivasutras came into view. Vasugupta taught these sutras with their meanings to his pupil Bhatta Kallata who gave publicity by means of spanda Karika. The other version about the origin of these Shivasutras is that Shiva himself appeared in a dream to Vasugupta and revealed to him. Whatever may be the real origin of these Shivasutras or how Vasugupta obtained, it is an undeniable fact that Kashmir Saivism is founded on Shivasutras which are now available.

The Shivasutras do not merely enunciate the Philosophical principles of advaita Saivism but also show men a practical way of realising by experience the fact that man is no other than the Lord ParamaShiva. These sutras help him by virtue of realisation not only to attain absolute freedom from all that binds him and subjects him as a helpless creature to the sorrows and sufferings of limited existence and to repeated births and deaths and to their attending consequences but also to gain omniscience like the Lord himself as one with him and to wield all that power of creation and destruction which He (God) himself wields.

This is the real object of the Shivasutras which are devoted to the exposition of the means to an end rather than the philosophic doctrine of the end itself. This knowledge was transmitted by Vasugupta to his pupil Kallata and others. Amongst the scholars who propagated the knowledge, mention may be made of four important persons. Somananda, a contemporary of Vasugupta, made a definitely rationalistic approach to the problem of ultimate reality and provided a solid foundation to this system of Saivism in

his *Shivadristi* in Consonance with saivagamas. *Shivadristi of Somananda* is the earliest work of Pratyabhijna school.

This work is in the nature of an Upanishad of Saivagamas. It is this means-the pratyabhijna-a way to emancipation, which has given the system its name. He holds that freedom is the inner being of the individual but it is hidden by the veil of ignorance which has to be removed in order to recognise it as identical with the essence of the individual through recognition of it by the individual in himself in practical life. In fact, he gave a rational exposition to the theoretical speculations and intuitive effusions of the former writers Vasugupta and Bhatta Kallata. Next came Utpaladeva who systematised the doctrines in *Iswara* Pratyabhijna Karika.

The greatest of these spiritual personalities Mahamaheswaracharya Abhinavagupta a grand pupil of Utpaladeva is connected with this system as Sri. Sankaracharya is connected with Suddha Advaita. His extraordinary intellectual and spiritual power made his pen so powerful that even to this day he is recognised as the highest authority on the monistic Saivism of Kashmir-Realistic idealism. He related the monistic Saivism in all its aspects to the recognised 64 Saivagamas by referring to the Agamic passages. He has also written works on dramaturgy and poetics. It is the last word so far of Rasa and Dhvani as poetical theories are concerned. He established the Indian aesthetic theory on the basis of monistic Saivism.

The last in the series of worthy contributors is Kshemaraja (A.D. 1040) who propagated this knowledge by his numerous works viz., Pratyabhijna *Hrdaya*, *Spandanirnaya*, Shivasutra *Vimarsini*, *Parapravesika* etc.

Saiva Literature

The literature on Kashmir Saivism may be broadly divided or classified under three heads:

1. *Agama Sastra*
2. *Spanda Sastra*
3. *Pratyabhijna Sastra*

Agama Sastra: Agama literally means what has come down from remote antiquity. This literature is believed to have been revealed from teacher to pupil or conversations between Shiva and Sakti. The notable instance is Shivasutras-Saiva's own composition. These are said to have been revealed by Lord Shiva to

Vasugupta. The knowledge of Kashmir Saivism is mostly based on Saivagamas. The chief among them are *Svachchanda*, Mrgendra, Rudra-yamala, Malinivijaya, Vijnana Bhairava and Shivasutras with the *vrtti* and *vartika* of Bhaskara and the Vimarsini of Kshemaraja.

Spanda Sastra: Spanda literally means vibratory movement or speeding. It has reference to the fact that the whole universe in all its states and aspects-physical, psychic, spiritual-is nothing but a system of speeding in the science of the Universe. This literature consists of 'spanda karikas' which elaborate the principle of Shiva-sutras. The following commentaries on spanda karikas are important:

1. Vivrti by Ramakanta
2. Pradeepika by Utpala Vaishnava
3. Spanda Sandaha by kshemaraja
4. Spanda Nirnaya by Kshemaraja

Pratyabhijna Sastra: Pratyabhijna primarily means recognition. This has reference to the fact that man's recognition of himself as he essentially and truly is. This is just the recognition of Shiva who has hitherto remained forgotten and unrecognised even though residing all the time in the inmost and deepest depth of his own being or consciousness.

Pratyabhijna principles were first enunciated by Somananda in his Shiva *Dristi* by interpretations of the main doctrines. An important work is *Isvara* Pratyabhijna by Utpaladeva. Later on Abhinaragupta wrote Pratyabhijna Vimarsini and Pratyabhijna Vivrti Vimarsini. Next comes Kshemaraja who wrote Pratyabhijna Hrdrayam an important digest on this system. Tantraloka in 12 volumes by Abhinavagupta deals with all the important doctrines and disciplines of the system. Abhinavagupta's commentary called Bhaskari has been translated into English by Dr. K. C. Pandey.

The greatest exponents of this system were *yogins* and seers who had wonderful insight into the nature of things. Their ideas and teachings are not the results based on conclusions arrived at by an analysis of the ordinary cognitive, affective and connective experience of man but they are the out come of the deepest spiritual experiences and yogic ways of apprehension, enjoyment and action. Added to this their self culture and various disciplines of yoga co-contributed to use the powers of knowledge and action hidden

in the unknown regions of their beings, to support the view of reality obtained primarily by *pratibha*-intuitive experience.

Shiva sutras are nothing but a faithful compendium of spiritual experience of an elevated soul like Vasugupta. The experience of a great mystic scholar Utpaladeva is presented in the form of abstrusely philosophical karikas, hymns and prayers of exalted *Bhakti* (devotion) and these touch the most central nuclear core of every human being and are at once touching and covincing to the devotees of truth. The opening *harika* of Utpala shows that his work is the outcome of his heart's desire:

Kathanchid Asadya Mahesvarasya Dasyam
Janasyapyupakaram Ichcham
Samastha Sampath Samavapti Hetum
Tat Pratyabhijnam Upapadayami.

Having somehow secured the position of a humble servant, even a slave all sold to the Almighty Lord and also desiring to render benefit to all that takes birth and lives I am going to demonstrate that which is the one means of winning everything worth possessing here and hereafter-*i.e.*, none other than the recognition of him-the Almighty Lord as the *Atman* and Shiva. This work of Utpala is philosophy of recognition; action and devotion. Abhinavagupta of Kashmir Shivadvaita fame declares in the last stanza of Paramarthasara that he was inspired by Lord Shiva when he wrote the book *Paramarthasara* (Shiva Carana Smarana Deepthena). The chief characteristic of this system of Kashmir Saivism is that it is not only the outcome of seers and saints when inspired but also supported by philosophical reasoning by eminent savants who were also scholars.

Philosophical Approach

Having thus glanced at its history and literature, let us now consider briefly the main doctrines of the Trika or Advaita Shaiva Philosophy of Kashmir. We may perhaps begin by enunciating the view the Trika holds of the true and ultimate nature of an experiencing being.

The Atman, that is the true and innermost Self in every being, is a changeless reality of the nature of a purely experiencing principle, as distinguished from whatever may assume the form of either the experienced or of the means of experience.

It is called Chaitanya and also Para Samvit the Supreme Experience; *Parameshvara*, the supreme Lord; Shiva, the Benign One; or Parama Shiva, the Supreme Shiva. These two last names are what I shall chiefly use here, and shall therefore refer to this principle in the masculine as He, even though in reality it is neither He, She nor It, and may be equally referred to by any or all of these terms.

It is impossible to render Chaitanya or *Chit* in English by any single word which would adequately convey all that is implied by this technical term. We must therefore retain it untranslated.

This Chaitanya or Parama Shiva is the Reality which underlies, as its innermost and true self, not only every experiencing being but also every thing else in the universe, both separately, i.e., individually, as well as a totality, i.e., as the entire universe as a whole.

As the underlying reality in every thing and being in the universe, Parama Shiva is one and the same in them all-undivided and unlimited by any of them, however much they may be separated either in time or in space. In other words, Parama Shiva is beyond the limits of time, space and form; and as such is Eternal and Infinite.

Again, as the underlying reality in everything, He is all-pervading; and at the same time He is also all transcending. That is to say, His nature has primarily a two-fold aspect-an immanent aspect in which He pervades the universe, and a transcendental aspect in which He is beyond all Universal Manifestations.

Indeed, the Universe with all its infinite variety of objects, and means, of experience is nothing but a manifestation of the immanent aspect of Parama Shiva himself. It has no other basis or ingredient in it.

This aspect of His is called *Shakti* (Power), which, being only an aspect, is not in any way different from, or independent of, Parama Shiva, but is one and the same with Him. If anything, it is His creative Power, and is spoken of as His feminine aspect, as will be done here also. Shakti again has several, indeed an infinite number of, aspects or modes, of which five are the most fundamental and primary ones. These are:

i. The Power of Self-Revelation whereby Shiva-as Parama Shiva in reference to this aspect of Shakti is called-shines

as it were by himself, even when there is nothing objective to reveal or shine upon, like the sum in the material world as it would be if it could be conceived as shining all by itself, even when there was no object which it might light up or of which it might reveal the existence. It is the *Chit-Shakti* of the Supreme Lord (lit. the Power of Intelligence or the pure Light of Intelligence by itself).

ii. The Power or realising absolute Bliss and Joy, which is ever satisfied in itself without there ever being any need for an object or means, and without ever going or moving out of itself for its satisfaction, and which is therefore ever independent and free and is ever at rest, as an ever undisturbed peace. This is the *Ananda Shakti* of *Parma* Shiva (lit, the Power of Joying).

iii. The Power of feeling oneself as supremely able and of an absolutely irresistible Will, the Power also of what may be called the feeling of 'divine wonder' and of forming a divine Resolve as to what to do or create. This is the *Ichchha Shakti* of Parama Shiva (lit. the Will Power.)

iv. The Power of bringing and holding all objects in conscious relations with oneself and also with one another. This is the *Jnana* Shakti (lit. the Power of Knowledge or Knowing, of Consciousness pure and simple without any reference to emotional Feeling or Will).

v. The Power of assuming any and every form i.e. Creating, which, as will be seen, has no other meaning. This is the *Kriya* Shakti of the Supreme Shiva.

With these five principal aspects of his *Shakti*, of which there are in reality, as said above, an infinite number of modes, Parama Shiva manifests himself-or which is the same thing he manifests his Shakti-as the Universe. And he does this of his own free and independent will (*svechchhaya*) without the use of any other material save his own Power, and in Himself as the basis of the Universe, (*svabhittau*).

Thus, in reality, the Universe is only an "expansion" of the Power of Parama Shiva Himself; or-to put it perhaps more correctly-of Parama Shiva in his aspect as Shakti, by which aspect he both becomes and pervades the Universe thus produced, while yet He remains the ever transcendent Chaitanya without in any way whatsoever being affected by the manifestation of a Universe.

When *Shakti* expands or opens herself out (*unmishati*), the Universe comes to be, and when She gathers or closes herself up (*nimishati*), the Universe disappears as a manifestation, i.e. as 'predicable' in terms of discursive thought and speech (*oachya*).

But it is not once only that She thus opens herself out, or that She will gather herself up; nor is the present Universe the first and only one which has come into manifestation. On the contrary, there have been countless Universes before and there will be an equally countless number of them in the endless futurity of time-the Universes, thus produced, following one another and forming a series in which they are linked together by the relation of causal necessity; that is to say, each successive Universe coming into existence as an inevitable consequence of certain causes generated in the one preceding it.

Thus, instead of the Divine Shakti opening herself out and gathering herself up only once, she has gone on repeating the process eternally, there being to it neither an absolute beginning nor a final ending. In other words, She alternates herself eternally between a phase of manifestation or explication and a phase of potentiality, bringing a universe into existence when she assumes the manifesting phase, and reducing it to what may be called a seminal state or form, when she passes into the potential phase.

Such a phase of manifestation or actuality of the Shakti is called an Udaya, Unmesha, Abhasana (lit. an appearance, a shining forth) or *Srishti*, while a potential phase is termed a *Pralaya* (dissolution); and a complete cycle consisting of a Srisuti and a Pralaya (a creation and a dissolution) is technically named a *Kalpa* (lit. an 'imagining' 'assuming' or 'ideating', namely, of a creation and a dissolution).

Now, even though of an infinite variety, the things and beings, of which the Universe, thus produced by the 'opening out' of Shakti, consists, are built up really of only a few fundamental and general factors technically called the *Tattvas*. (lit. the thatness or whatness namely, of everything that exists). What these really are will be made clear later on. In the meantime they may by just enumerated her for the purpose of convenient reference. Counting from what is, as it were, farthest removed from the ultimate Reality, that is to say, in which the nature of the Reality is the most veiled, the *Tattvas* may be enumerated as following Five

factors which may be termed the materiality of the sensible universes viz:

a. The principle of Solidity or Stability, technically called the Prithivi or Dhara-Tattva; (lit. Earth.)
b. The principle of Liquidity-technically Ap; (lit. Water).
c. The principle of what may be called Formativity i.e. the Formative or Form building principle-technically Agni; (lit. Fire).
d. The principle of Aeriality-technically Vayu; lit. Air or the aerial atmosphere.
e. The principle of Vacuity (Avakasha)- technically Akasha; lit. the Sky, the bright shining Firmament.

What these Tattvas really are will, soon be made clear. For the present it is enough for our purpose to know that the manifested Universe consists, from the Trika point of view, of the above general factors or Tattvas; and that the Universe constituted of these factors is only a manifestation of the Power or *Shakti* of *Parama* Shiva, or, more correctly perhaps, of *Parama* Shiva himself in his aspect as *Shakti*.

The Process of Manifestation

The manifestation of such a Universe, when regarded from the Trika point of view, is and can be but an expression of the ideas, or, more correctly, the experience, of *Parama* Shiva, the highest Reality, who is nothing but Chaitanya, pure and simple; and, as such, the process of Universal manifestationisis, from this point of view, what may be called a process of experiencing out.

If so, this process of Universal manifestation is, as is also obvious, the same as, or similar to, the psychical process in our daily lives of thinking and experiencing out, that is to say, of what may be called psychical Reproduction, (or mental Reproduction, using the word mental in the widest sense). Technically the process is called one of 'Shining out'-Abhasana or Abhasa, and is in reality only a form of what in the Vedanta is called the 'Vivarta' i.e. the whirling or unrolling out, in other words, appearing in diverse forms.

The appearances are, according to the exponents of the '*Vivarta*', mere 'names and forms' (*Nama-Rupamatra*), and can under no circumstances be regarded as Real in the true sense of the

word, namely, with an essence in them, i.e., as part of them, which is absolutely unchanging and never non-existent. They are not essentially real because they are for ever non-existent in the Supreme Reality i.e. in Brahman, as the Reality in the Vedanta is termed-are never experienced in true Freedom, i.e. in *Moksha*, wherein absolute oneness with the Reality is realised. And being thus non-existent in the Real, they are not of the nature of Reality in their essential character, nor are they absolutely unreal, because they form a beginningless series as facts of experience in all stages and forms of existence short of Moksha, or that absolute Freedom and Independence which is constituted by the realisation, in experience (i.e. not merely as an intellectual conviction, a logical conclusion or a matter of faith), of one's absolute oneness with and as Brahman. The *Nama-Rupas* are-or rather Maya, of which they are but forms, is-what cannot have applied to it the predications of absolutely real or absolutely unreal, of Being or not-Being (Sadasadbhyam *anirvachya*).

The teachers of the Abhasa process, on the other hand, maintain that the appearances are real in the sense that they are aspects of the ultimately Real, i.e. of Parama-Shiva. They are indeed non-existent in the Real in and as the forms in which we limited beings experience them. But they are not absolutely non-existent. They exist in the Real in a supremely synthesised form-as the experience which the reality as such, i.e. as Parama Shiva, has. The appearances thus are essentially real as well. What in their essence and in the most highly synthesised form constitutes the experience of the real cannot itself be unreal. For that would mean that the experience of the Real itself as the Real is unreal, which is absurd.

The appearances, therefore, are not the forms of some indescribable, sadasadbhyam anirvachya, Maya, but real, Sat, in essence. With only this difference between them, the two processes of Abhasa and Vivarta may be said to be practically the same. They are really one and the same process in so far as it is a process only-without reference to the ultimate nature of what that process brings about, i.e. of the 'appearances' constituting the Universe.

As a process it may be described, if not defined, as that whereby products are brought into manifestation from a source which, while giving birth to these, remains as unaffected and undivided as it ever was. Further, it is a process of apparent

division, so that, when divided, the source, instead of undergoing any diminution, appears to gain in strength, substance and even volume, if such an expression can be used with regard to what is really beyond measure.

An illustration in this latter aspect of the operation of the process, that is to say, the apparent strengthening of the source even when it seems to be divided may be found in that emotional expansion which has been so beautifully expressed by the immortal Kalidasa in the following lines:

> "That love of theirs (of King Dilipa and his queer. Sudakshina) which, like the ideally loving union of a couple of chakora birds, had (hitherto) been resting only in themselves (the love of the one entwining round the other only, without a rivalry), although (now) shared with a son,-that love of theirs, inspite of this division as to its object, only increased for each other."

Such a statement may sound a paradox and a contradiction in itself; but we all know that real love and other emotions not only show no signs of diminution when distributed and divided over an increasing number of objects but they only grow in volume and expansion, while the source from which they spring remains inexhaustible.

A Hindu philosophic thinker can also recognise, in the process of the growth and expansion of a vital cell, an instance of the operation of the Vivarta or the Abhasa. Here is a cell which is a sensible object with a something called life in it. As it grows and expands, it divides and multiplies itself. But how? Has there been a real division in the life also which was manifest in the first cell? If so, how is there no diminution in the life which is perceived in each of the new cells? How is it that there is as much of life in each of the new cells as there was in the original one, if there has been a real division in the life itself?

From the Hindu point of view the division is only apparent; and, although numerous other centres of life may be produced from a single centre, the life itself is not really divided but remains ever the same in every one of the newly produced centres. These two cases may be regarded as examples of the Abhasa process in its aspect as production, or reproduction and expansion, without any real division.

As said above, Abhasa has another aspect also. In this aspect it is a process wherby, while the products come into manifestation, their source remains entirely unaffected and exists exactly as it ever was as the inexhaustible fountain-head of an infinite series of such products. The process of vital cell-division would be an illustration of this aspect also of the Abhasa, if we could observe the real source of not only the life we perceive in a cell but of all life. As however, this is not possible for all of us at this stage of human growth an devolution-it is the true masters of Yoga who alone can be said to possess this power of observation-we may have to seek elsewhere for a really satisfactory example of the Abhasa in all its aspects. But without being able to observe the source of all life, we may safely assert that even the immediate source of the life in the progeny-the vitality of the parent-is little affected when the off-spring is given birth to, and that the reproduction of life by a parent is an instance, however imperfect, of the Abhasa process.

We should find a good example of Abhasa in some of the recent findings of abnormal psychology, as it is now being studied in the West, if these findings were universally recognised as facts. The instance of what has been called the 'dissociation of a personality,' taken along with what has been named the subliminal self of a man, would furnish an excellent example of what is meant by Abhasa. For, in such a case, we could see how a number of 'personalities'- distinct individuals to all intents and purposes-is produced from apparently the one and only subliminal self which itself is not evidently affected in any way even when a numbe of offshoots, so clearly differentiated and separated off from once another, is produced from it.

But what would seem to furnish a remarkably satisfactory example of the Abhasa, indeed would prove to certain minds its existence and operation in nature, may probably be found in the latest theory of Western Science as to the ultimate constitution of matter, when that theory is fully established and accepted on all hands. From what one understands of this theory, one would not be far wrong in saying that it is tending in a direction which would seem to point to the conclusion that perceptible matter will at last have to be regarded as somehow a product of a something which fills and pervades all space that we know,-that matter in its ultimate form is nothing more than may be mere 'places or centres of strain' in the all-filling Something.

But how, even as 'centres of strain' only, can Matter be produced from this Something? The 'Something' must be regarded as a Continuum and even a Plenum. It cannot be divided up and parcelled out, and a bit of it located here and another bit placed there, as matter can be. Nor can it, as a plenum and a continum, really be changed-even if it be 'strained' into some thing else, specially a something which is divisible and capable of allocation in disjointed sections of space, as Matter, its product, is.

The production of Matter from the Something then must be by a process which, while bringing the product into existence, leaves the source of the product unchanged,-in short it is the *Vivrta* or the Abhasa process. Here then we have a remarkable illustration of what the Hindu Philosophers mean when they speak of the Vivrta or Abhasa. However this may be, what we have to note here is:

(a) that the process of the universal manifestation,-technically called Abhasa,-as regarded by the Trika, is one which, while bringing the product into existence does not in any way affect the source from which it is produced, the source remaining as unchanged as it ever was;
(b) that it is a process of only apparent division.

The universal manifestation consists merely in an experiencing out, inasmuch as the ultimate source of the Universe is a Reality which is a purely Experiencing Principle, and as, there being no other ingredient whatsoever which does or can ever enter into the composition of the Universe, the process of production or reproduction on the part of an Experiencing Principle by itself is incapable of having any other meaning than the multiplication of thoughts, ideas, feelings and the like, i.e., having various experiences.

The process therefore is essentially one which, as said before, may be likened to what may be called a psychical, rather a logical, process in our daily lives; and as such its operation is marked by steps or stages, which follow one another as logical necessities-each successive step following inevitably from the one preceding it, as the deduction of a certain conclusion of a particularised kind follows inevitably, in a rationally thinking mind, from certain premises of a general type. That is to say the operation of the process is guided by a law of logical necessity.

2

Religio-Philosophical Analysis of Saivism

Saivism as a religion has persisted since the pre-historic time of the archaeological finds of Harappa and Mohenjodaro. It has a continuous history of at least five thousand years. The phallic emblem of Siva, as found in the ruins of the Indus valley civilizations, is even today an object of worship among the followers of Saivism. It is a living faith all over India. There was a dominant element of religion in the Indus valley cultures and civilizations is now well admitted.

The Archaeological finding at Harappa, a Siva *Lingam*, a conical terracotta object with a rounded top, which represents "probably a *phallus*" and a large thick ring representing "probably" a *Yoni* (female principle), lead to a fair assumption that the worship of Siva and *Shakti*[1] in union in the symbolic form of a *Lingam* on Yoni, was there. Worship of the *Phallus* of Siva is referred to in the Rigveda *(Sisnadevah)*.[2] Various names of Siva, such as Rudra and Pasupati etc. occur in all the four Vedas. In the Rigveda, there are verses, which refer to Rudra and *Tryambaka*:

Ima Rudraya Tapase,
Ima Rudraya Satadhanvine, and.
Tryambakam Yajamahe.

In the Samaveda also in the *Samavidhana*, there is a *Samhita*, collection of hymes, addressed to Rudra:

"*Avorajanam* tadvargadeva Pravrjyato hani".

In the Shukla Yajurveda[3] section XVI of the Vajasaneya Samhita and in the Taittiriya Samhita of Krshna Yajurveda section IV, 5: hundred names of God Siva are enumerated. To this fact there is reference in the *Mrgendragama*[4], to show that the Saiva tradition goes back to the Vedic times.

In the Atharvaveda, there are many collections of hymns, addressed to Rudra and also dealing with the ways of worshipping him. Siva is well recognised in the *Kalpa*. For instance, in *Kathaka Sutraparisistiya* Rudra Kalpa the ritualistic way to the visualisation of Siva as *Pinakin*, is given. In the Upanishads also the Saiva philosophical doctrines are found. The Saiva writers on the different aspects of the Saiva thought were aware of the unbroken continuity of their religio-philosophic traditions from the Vedic time to their own days and very often refer to the Vedic and the post-Vedic texts in support of their views.

Saivite Kings

If we glance a glance at the early history of India, we find that many kings and the members of the royal families were wor-shippers of Siva and erected magnificent temples in honour of the deity, which stand even today. The temple of Pasupati in Nepal was already in existence when Ashoka visited the valley in 250 B.C. His daughter Carumati, who accompanied him, but stayed behind, when her imperial father returned to the plains, built a convent to the North of Pasupatinatha. Ashoka himself was a worshipper of Siva in his early life. Jalauka, one of the sons of Asoka, who was an active and vigorous king of Kashmir, was hostile to Buddhism and was devoted to Siva. He and his queen *Isanadevi* erected many Siva temples (one of them being called after his father "Ashokesvara").

Andhra became independent soon after the death of Asoka (232 B.C), under a king, named Simuka. During the reigns of all thirty kings, who successively ruled for about 400 years, the worship of Siva was popular. The coin of *Kadphises* II, bears the image of Siva on a Bull. He is supposed to have ruled from 78 to 110 A.D. He is admitted to have been a

devotee of Siva. Kanishka I and Huvishka issued gold coins bearing the image of Siva on the reverse side and the name of the deity has been given as Oesho'' (Umesa). Huvishka also issued gold coins bearing on the reverse figures of Siva and Parvati (Oesho and Nana). The coins of King Vasudeva, the successor of Huvishka, who ruled from 182 to 220 A.D. Which exhibit on the reverse the figures of Siva, with or without Bull, Nandi, behind him and carrying noose and trident etc. are clearly indicative of the influence of Saivism. Pusyabhuti was a remote ancestor of King Harsa was an ardent devote of Siva and that Siva was one of the gods, whom Harsa himself worshipped, are well known historical facts. Harsa's contemporary, King Sasanka of Gauda was an ardent believer in Siva, as stated by Yuan Chwang and testified by his gold coins, bearing the image of Siva on the obverse side.

The temples, built during the two centuries of the rule of the early Chalukya dynasty of Vatapi (550 to 750 A.D) though now in ruins, form magnificent memorials of the kings of this period. King Krishna I (760 A.D.) The successor and uncle of Dantidurga, (a Chieftain of the ancient Rastrakuta clan who overthrew. Kirtivarman II, the son and successor of Vikramaditya II) was a great devotee of Siva, as is testified by the most marvellous architectural freak in our country, the Kailasa monolithic temple of Ellora, the most extensive and sumptuous of the rock-cut shrines.

Chola kings were great devotees of Siva. Rajaraja (985 A.D.) built a magnificent temple of Siva, which stands even today as a memorial of his brilliant career, architectural taste and devotion to Siva. And his successor, Rajendra (1023 A.D.) adorned the capital city Gangaikonda-Cholapuram, built to commemorate his exploit, with a gigantic temple enshrining a Lingam of Siva 30 feet high. The Vira Saivism, the Lingayat School, arose or rather, was revitalized after the abdication of Bijjala in 1167. It was founded or rather upheld, as we shall show, by Basava, the Brahman minister of Bijjal. It has a very large following even to-day in South India.

Saivite Authors

Panini was a Saiva. The first fourteen Sutras of his grammatical work are articulate representations of the

inarticulate sounds, produced in fourteen sets by Siva through his hand-drum, known as *Dhakva*. Their grammatical importance has fully been brought out by Panini. But they represent Saiva philosophy also, which has been presented in the Nandikesvara Kasika.

Kalidasa was a Saiva and followed the view of Nandikesvara about the relation between Siva and Sakti. He admitted that there is inseparable union between them, similar to that between language and meaning. Nandikesvara, While denying the separate being of Siva from Sakti, cites two analogies (1) of the moon and her light and (2) of language and meaning:

''*Candra-Candrikayoryadvad yatha Vagarthayoriva*''

This idea seems to have been repeated by Kalidasa in the very first verse of *Raghuvamsa*:

''*Vagarthaviva samprktau*''.

He very clearly refers to one of the twelve jyotirlingas, namely, Mahakala at Ujjayini, (Ujjain) in his *Meghaduta*:

''*Mahakalamasadya Kale*''.

Nataraja temple was famous into he time ofAghora Siva (1158 A.D.) He refers to a distant ancestor of his, Srikantha, who came to worship Nataraja Abhrasabhesana.

The Brahmanic Antagonism

Whatever may have been the Brahmanic antagonism towards Saivism in the early Vedic period, as some hold on the basis of reference to its followers as ''*Phallus* worshippers'' etc., this antagonism died out with the passage of time; and Brahmanism and Saivism got more and more reconciled, as testified by the inclusion of the hundred names of Siva in the *Shukla* and the *Krishna* Yajurveda, numerous references to him in the Atharvaveda and change in the conception of the god from ''terrific'' under the name ''Rudra'' to ''the protector of cattle'' under the name ''*Pasupati*''.

Towards the end of the Vedic period in the tenth book of the Taittiriya *Aranyaka*, we find the five Mantras on which the Lakulisa Pasupata system in based. And two out of the six recognised Vedic systems, (I) the *Nyaya* and (II) the *Vaisesika*, present the Shaiva dualistic Philosophy, according

to both Haribhadra Suri and Rajasekhara as stated in the two summaries of six systems of Indian Philosophy, called by the same name, ''Sad-*darsana samuccaya*''. Though most of the authoritative works on the Eight systems of the Saiva Philosophy, now available, professedly follow the authority of the Saivagamas, yet almost every one of them quotes from the Vedic texts at least to show that the particular principle, propounded, is in agreement with the Vedic text.

A careful study of the works on the various Saiva systems shows that the attitude of the Saiva Philosophy as a whole towards the Veda was not that of condemnation, such as was taken up by the Carvaka : nor that of opposition, which marked the Buddhism. It was rather like that of a step-daughter, whose agreements and differences with the father are those which the mother has with him.

Saivism owes its allegiance to, acknowledges the authority of, the Veda only in so far as the Veda, agrees with the Saivagamas, some of which assert that the Saivagama is the essence of the Veda (Vedasarah Sivagamh). It may, however, be noted here that some systems of the Saiva Philosophy agree with the Veda more than others. This point we shall clarify when we deal with each Saiva system separately.

Saivagamic Literature

The Saivagama literature was very vast. Appayya Diksita in his *Sivarcana Candrika* states the number of verses in each of the twenty-eight *Agamas*, which are the basis of the Siddhanta School of Saivism. According to him, the total number of verses in these Saivagamas was more than a *Parardha*, a *Sankha* and six *Padmas*. Add to this the number of verses in the sixty-four monistic Saivagamas, and there will be fabulous number of verses. Most cf this literature is lost, probably beyond recovery. The Saivagamas, which have been printed in different scripts, such as Rudra *Yamala*, *Karapa*, *Pauskaragama*, Suprabheda, Yogaja, Netra, *Svacchanda*, *Mrgendra*, and Matanga etc., and those the fragments of which are preserved in different MS. Libraries, such as Ajitagama, etc., represent a very small portion only of what actually once existed.

It may be pointed out here that Appayya Diksita's statement about the number of verses in the Saivagamas of the Siddhanta School, represents a tradition which is found in the Ajitagama, in the very first chapter, called Tantriavatar'. A manuscript of this is found in the Madras Oriental Manuscript Library.

Whatever may be the time when the Saivagamas were written; the common opinion is that they are the products of the early centuries of the Christian era. It is clear that they were recognised as authoritative texts on the various aspects of the Saivism, before the time of Sankaracarya (788-820 A.D.) For, he refers to the sixty-four monistic Saivagamas in his Saundarya Lahari:

> "Catuh sasthya tantraih sakalam abhisandhaya bhuvanam".

That he had distinctive Saivagamic monistic doctrines in his mind when he wrote the Daksinamurti Stotra, admits of no doubt. This point has been dealt with in an earlier work. Suresvaracarya, a pupil of Sankara, in his Manasollasa, distinctly refers to the thirty-six Saiva categories:

> "*Brahmandadisivantayah sattrimsattattvasamhateh*"
> M.U. 174.
>
> "*Tesvaksaresu tisthanti sattrimsattattvasamyutah*"
> M.U. 168.
>
> "Sattrimsattattvasamghatah sarvatrapyanuvartate"
> M.U. 154.

Ramatirtha Yati, commenting on the last of the verses, quoted above, definitely says that the thirty-six categories are those which are well known in the Saivagama.

> "*Evam sattrimsattattvani yani Saivagame prasiddhani.*"

It may be pointed out here that these thirty-six categories are slightly different from those admitted by the Kashmirs Saivas.

Haribhadra's Basis of Classification

Haribhadra admits that there are hundreds of systems of thought in India. But philosophy is simply an outgrowth of religion and aims at pointing out the ways and means to final emancipation. if we classify them on the basis of religion, the

means to final emancipation and the essential nature of it, and the categories, we find that there are only six systems of thought. On this basis he divides the systems of Indian thought under six heads[5] (I) Buddhist, (II) Naiyayika, (III) Sankhya (VI) Jaina (V) Vaisesika and (VI) Jaiminiya.

Haribhadra, who is earlier than Sankara and Rajasekhara, asserts that both the Nyaya and the Vaisesika are the systems the founders of which followed the Saiva religion and had a common conception of Moksa, which consists, according to them, in the freedom from all kinds of pain. and Manibhadra, in the course of his commentary, points out that they have a common metaphysical theory also, namely, both admit Siva or Isvara to be the instrumental cause only of the creation.[6] But Haribhadra states the reason for classifying the Nyaya as a separate system from the Vaisesika and that is the difference in the philosophical categories. For, while Nyaya is primarily concerned with the logical categories; the Vaisesika presents phenomenological or metaphysical categories.

If we look at the categories of the systems of the Nyaya and the Vaisesika from the point of view of evolution of thought the Vaisesika system is nothing more than a more logical and essentially phenomenological presentation of the objective categories, hinted at by the Nyaya. The distinction between however between the two systems in aspect f the categories was recognised and is asserted by Haribhadra himself. But it appears that before the time of Haribhadra the distinction between Saiva and Pasupata was not emphasised. He, therefore, represents both Gautama and Kanada to be the devotees of Siva.[7]

From the foregoing discussion, it is clear that the Nyaya and the Vaisesika follow an earlier Saiva tradition in respect of the metaphysical theory and the conception of Moksa. And from the reference to the Pasupata system in the Sankara Bhasya it is evident:

(I) that the system, referred to by Sankara, admitted the five categories, which are retained in the Lakulisa Pasupata, which is a Dvaitadvaita system, as we find it in the available a Pasupata Sutra, attributed to

Lakulisa;and

(II) that the five categories belonged earlier to the Dvaita system, the dualistic metaphysics and the conception of Moksa of which were accepted in common by both the Nyaya and the Vaisesika.

This explains the reference to the Pasupata as distinct from the Vaisesika by Sankara.

The Pasupata in Rajasekhara Interpretation

Rajasekhara in his *Sad-darsana Samuccaya* deals with the same systems as those on which Haribhadra wrote, though he names them differently: for instance, he gives the Nyaya system the name *"Yoga"*. There are two interesting and important points touched upon by Rajasekhara. He speaks (i) of the dress and the life of the followers of the Saiva religion and (ii) of the line of teachers as follows:

> "The Yoga school is otherwise called the Saiva. The religious teachers of this school bear staffs, put on thick piece of cloth over the privates, cover their bodies with blankets, keep matted hair, smear their bodies with ashes and eat insipid food. They hold gourds in their arm-pits and live mostly in the forest. They are devoted to the duties of hospitality and eat bulbs, roots and fruits. They are of two kinds : (I) with wives and (II) without wives; but those without wives are the best. They practise austerity, exposing themselves to five fires (*Pancag-nisadhanaparah*). They wear a consecrated linga on their arms."

Here Rajasekhara (900 A.D.) is talking of *"Pranalinga"* which is one of the important *"Lingas"* admitted by *Vira* Saivaism and also of wearing it on arm, exactly as do Vira Saivas. Thus, it appears that Vira Saivaism in its characteristic form existed before Basava (1169). It would, therefore, be better to refer to Basava, not as the founder but as a great upholder of Vira Saivaism (*Pranalinga-dharah kare*).

After cleaning their teeth and washing their hands, feet and mouths, they apply ashes to the body thrice, meditating on Siva. The lay worshippers, with folded hands, recite the formula "Salutation to Siva". Their God is Sankara, who

creates and destroys the Universe. Eighteen are His best incarnations and these are worshipped by them. These are: 'Nakulisa, Kausika, Gargya, Maitrya, Kaurusa, Isana, Paragargya, Kapilanda, Manusyaka, Aparakusika, Atri, Pingalaksa, Puspaka, Brahadacarya, Agasti, Santana, Rasikara, and Vidyaguru.

Aksapada, being their preceptor, they are called Aksapadakas. Among them those who have attained the best state of Self-restraint, wander naked. In all their religious places Bharatas[8] conduct the worship while others bow from a distance. There is no restriction of caste for taking the vow of the Bharatas. Any one, who is devoted to Siva, may take the vow and become a Bharata.

And Guna Ratna Suri in his commentary on the Saddarsana Samuccaya of Haribhadra Suri, gives the additional information about the similarities and differences between the Nyaya and the Vaisesika as the followers of the dualistic Saivaism and refers to the four sects as follows:

> "The Vaisesika school, which is otherwise called Pasupata, is akin to the Naiyayika. The outward characteristics of the Pasupatas are the same as those of the Saivas and they adore the same Tirthakaras. The difference lies in the *Pramanas* and categories."

The Vaisesika is called *Aulukya Darsana* because Siva revealed the doctrines, incorporated by Kanada in his system, in the form of an owl. And the Nyaya is called aksapada because it was founded by Aksapada. The former, on account of devotion of its founder to Pasupati, is called Pasupata; and the latter, on account of devotion of its founder to Sadasiva is called Saiva. And referring to the various sects among the Saiva ascetics, Guna Ratna states, on the basis of an earlier authority, that on account of difference of their practices they are divided into four sects (I) Saiva (II) Pasupata (III) Mahavratadhara and (IV) Kalamukha.[9]

Identification of the Pasupata

If we keep in mind the facts, referred to in the preceding two sections, and take into consideration what the

commentators on the Sankara Bhasya say in the context of the Pasupata system, we can identify the system, referred to by Sankara, with the one that served as a common basis for the Nyaya and the Vaisesika:

(I) Ratna Prabha and Anandagirya refer to this system as the system of the Saivas with matted hair (Jatadhari Saiva-mata)

(II) All the three commentaries refer to four sects of the Saiva ascetics. The last two names, however, differ. Instead of Mahavratadhara and Kalamukha, in Haribhadra's work, we have Karunika siddantin and *Kapalika* in the commentaries on the Sankara Bhasya Abhinavagupta refers to *Mahavrata.*

(III) Bhamati and Anandagiriya refer to the metaphysical doctrine that the Mahesvara is only the instrumental cause of the creation.

(IV) All of them refer to the effect as Mahan, etc. the products of the Pradhana.

(V) They refer to the conception of Moksa as freedom from all kinds of pain.

If we compare the points, stated above, with those brought out by Haribhadra, Rajasekhara and the commentators, there does not remain much doubt about the system, referred to by Sankara and his commentators, as the same, the fundamentals of which were the basis of both the system, the Nyaya and the Vaisesika. The common points may be stated as follows:

i. The followers of the system are represented to be ascetics with matted hair (*Jata patala salinah*). [10]

ii. There was four sects among them: (1) Saiva (2) Pasupata (3) Mahavratadhara, and (4) Kalamukha.

iii. It is well known that the systems of the Nyaya and the Vaisesika accept the Isvara to be the instrumental cause only of the creation: and this view is maintained by all the writers referred to above.

iv. The categories, which are generally taken to be those of the Sankhya, the twenty-three categories from the Mahan to the earth, are admitted under the Kala, a subdivision of the Karya, not only by the Lakulisa Pasupata, which arose subsequently as distinct from

the Pasupata; but also by all the dualistic Saiva thinkers.

v. The conception of *Moksa* as freedom from all kinds of pain is adopted by both the Nyaya and the Vaisesika; and it is improved upon by Lakulisa in his Pasupata Sutra, where it is asserted, according to Madhava's interpretation, that *Moksa* is not only freedom from all kinds of pain, but also the acquisition of omnipotence and omniscience.

There is, thus, very little doubt about this that there was a dualistic Saiva system before the rise of the Vedanta, as presented by Badarayana; that it was followed by the founders of the Nyaya and the Vaisesika; that it is this system, to which Lakulisa refers; that it was known as Pasupata, which is distinct from the Lakulisa Pasupata; that it had the five characteristics referred to above; and that it was a leading school of thought in pre-Christian era. But unfortunately no independent work on this system has so far been discovered. It seems to have been a system that arose before the Saiva tradition assumed a systematic form in the Saivagamas, which are generally ascribed to the early centuries of the Christian era. Some of the ten Dualistic Saivagamas seem to incorporate the dualistic Pasupata tradition.

From the discussion on Sankara's attitude towards the monistic sixty-four Saivagamas, as interpreted by his pupil-commentator, Suresvaracarya, in the section "Agamic Literature" it appears that from the point of view of Sankara, there was no antagonism between the Vedic and the Agamic monism in the fundamentals; and that, leaving aside the details, on which the differences are apparent, the Veda and the Saivagama constituted a common basis of philosophy, which Sankara himself lived. We know that Sankara advocated the worship of Siva and himself used to put the characteristic mark of a Saiva, the "*Tripundra*", on his forehead and a "*Rudraksa*" on his neck.

He identified the Saiva Philosophy with Monism. But perfect monism does not fit in well with religion. In it logically there is no place for religion. According to this, the devotion

to God is meaningless. For, the object of devotion is nothing but an illusion and, therefore, the cry of a devotee in trouble and distress is nothing but a cry in wilderness. It deprives the humanity of a hope of rescue from suffering, which the religion holds out. It strikes at the very root of religion. Sadyojyoti, who belonged to the close of the 9th century A.D., therefore, took up the task of justifying dualism on the basis of the dualistic Saivagamas, which had been ignored by Sankara. He is the earliest to the pronouncedly Agamic dualists, whose works are available so far.

It appears, however, that the tradition of the monistic Saivagamas, as reflected in some of the writings of Sankara and his pupils and successor, lived side by side with the dualistic Saivagama tradition, which acknowledged the authority of the twenty-eight saivagamas; tea of the Siva group and eighteen of the Rudra group, referred to above. For, Sadyojyoti, as is clear from his own statement, belonged to the line of the exponents of the Dualistic Saivaism.

According to the statement of Sadyojyoti, at the end of his own Moksa Karika, as interpreted by his commentator, the tradition of Rauravagama persisted unbroken from Ruru through Atreya, etc. to Sadyojyoti himself.[11] He, according to the available literature, was the first man to start writing commentaries on the Saivagamas, which formed the basis of the Siddanta School of Saivaism. There is definite information available in the existing literature that he wrote commentaries on the Rauravagama[12] and the Svayambhuvagama.[13] He presented the fundamentals of the Dualistic Saivaism in independent works, based upon the authority of the Saivagamas, such as *Tattvatrya Nirnaya, Bhoga Karika, Moksa Karika and Tattva Sangraha*. He also wrote other works, in which he refuted the theories of the Schools of the opponents, such as *Paramoksa Nirasa Karika*. He, for the first time, used the word *Siddhanta* for the views propounded in the Rauravagama.[14] This word "*Siddhanta*" was soon adopted as the name of the Saiva Philosophy, based not he twenty-eight Saivagamas.[15] The name of the teacher of Sadyojyoti was Ugrajyoti.[16] He was an opponent not only of the Saiva monism but also of the Lakulisa Pasupata system.[17] For, he criticises the Sankranti theory of Moksa propounded by it.

Sadyojyoti was a recognised authority on the dualistic Saivaism at the time of Abhinavagupta (990-1015 A.D.). He was also known as Khetapala or Khetakanandana. He is quoted by Abhinava and his theory of impurity (Mala) as a substance (*Dravya*) is refuted in the Tantraloka, Vol. VIII, 36. His conception of the categories comes in for a detailed criticism in Ahnika IX of the Tantraloka. In fact, the section of the Tantraloka, dealing with the Saiva categories, had as one of its aims to refute the Dualist Saiva conception of Categories; and Jayaratha explicitly mentions the authorities by names as Sankaranandana Sadyojyoti, Devabala and Kanabhuk.[18]

Brhaspati

Brhaspati was as great an authority on Dualistic Saivaism as Sadyojyoti. The two are coupled by Aghorasiva in his commentary on the Moksa Karika,[19] and are spoken of as the objects of reverence to the teachers. From this coupling it appears that they were regarded as contemporaries. Like Sadyojyoti, he is also quoted and referred to by Abhinvagupta in different contexts in the Tantraloka in Ahnikas, first, eighth and ninth. All these references and quotations are from a single work, the *Sivatanu Sastra*. Some of them are on the points of agreement; for instance, the etymology of the word "Deva" others are on points of difference; for instance, the conception of Mala, which Brhaspati regarded, in common with the other dualist thinkers, as a substance. He is quoted as an authority by the Dualist writers, such as Aghorasiva and Ramakantha II. Thus, he may be said to belong to the 9th century A.D.

We learn from Jayaratha's commentary on the Tantraloka[20] that Sankara Nandana was a dualist Saiva writer. For, he couples this name with those of the other dualistic thinkers such as Sadyojyoti, whose views he professedly controverts. Abhinavagupta refers to one work of Sankara Nandana, the Prajnalankara, in the Isvara Pratyabhijna Vimarsini in the course of the refutation of the atomic theory of the Nyaya and the Vaisesika. We know that the dualist Saivas, in common with the Monists, reflect the atomic theory and propound the *Maya* as the material cause

of the universe. It appears that this critical view was first put forward by Sankara Nandana. For, Abhinava clearly states that for detailed criticism of this theory the reader should refer to the Prajnalankara by Acarya Sankara Nandana. The circumstantial evidence goes to show that he also belonged to the 9th century A.D.

Devabala, as a dualist Saiva authority, is known from the Tantraloka. His views on the Saiva categories are intended to be refuted along with those of the other dualist thinkers. He may have belonged to the 10th century A.D.

We know nothing about the places of births of the writers, mentioned above. But writers, with whom we are going to deal, definitely belonged to Kashmir. The most important thing to be noted about them is that they belonged to the Kantha family of Kashmir, the learned tradition of which was maintained by our commentator, Bhaskara Kantha, in the Bhaskari.

Saiva Dualism in Kashmir

Sadyojyoti had strong following in Kashmir. He had a great commentator in Ramakantha II who, according to his own statement at the end of the Nada Karika belonged to Kashmir. If we survey the literature that Kashmir produced during the 9th, 10th and 11th century A.D. we find two parallel Philosophic currents, the Saiva Monism and the Saiva Dualism. Both seem to have been equally strong. Each was aggressive towards the other. The followers of each school tried to interpret the authoritative texts of the other school in the light of their own school. We find that Ksemaraja, in the beginning of his commentary on the Svacchanda Tantra, refers to a commentary on the said Agama from the dualistic point of view and asserts that such an attempt is unjustifiable. For, the very name of the Agama, apart from its content, advocates the doctrine of Freedom, the monistic voluntarism. In a similar tone Aghorasivacarya, at the beginning of his commentary on the Tattva Prakasika of King Bhoja, says that he is writing this commentary, because it had been commented upon from the monistic point of view by those who had no knowledge of the Siddhanta[21].

Ramakantha I is the earliest Kashmir writer on the Dualistic Saivaism. According to Abhinavagupta, the different Schools of Saivagama were propagated at the command of the Lord, Srikantha[22]. This tradition seems to have been common to both the dualistic and the monistic schools of Saivaism. For, Aghora Siva also refers to it in his commentary on the introductory verse of the Ratna Traya by Srikantha. Ramakantha I is spoken of as the incarnation of Lord Srikantha[23] at whose command the various Saivagamic schools were propagated, as stated just above.

It appears, therefore, that he was an exponent of both the dualistic and the monistic schools ofSaivaism. If we accept this, it will not be difficult to fix the period of his literary activity. For, we know of a Ramakantha, as the author of a commentary on the *Spanda* Karika, who talks of himself as a pupil of Utpalacarya, the author of the Isvara Pratyabhijna Karika. The colophon to his commentary runs as follows:

> *"Krtih Srimad-Utpaladevapadapadmopajivinah srimad Rajanaka Ramakanthasya."*

He, therefore, belonged to the second half of the tenth century A.D.

Ramakantha I is referred to as the author of a work, called Sadvrtti, by Srikantha in the concluding verses of his Ratna Traya[24]. This work, according to the author's statement, is a mere imitation of the Sadvrtti by Ramakantha I. It was, therefore, a work on dualistic Saivaism.

Rama Kantha I is also referred to as his grand-teacher (Pracarya) by Narayana Kantha, the author of the commentary, the Vrtti, on the Mrgendra Tantra[25]. And Narayana Kantha also is referred to by Rama Kantha II, as his father, in he concluding verse of his Nadakarika. Here, it may be noted that he talks of himself as belonging to Kashmir. Rama Kantha II was a teacher of Aghorasiva,[26] who according to his own statement in his Paddhati, completed it in the Saka year 1080 i.e., 1158 A.D.

We find that Rama Kantha I lived four generations earlier than Aghora Siva. The names of the teachers, who

came in succession between Rama Kantha I and Aghora Siva are (1) Vidya Kantha, (2) Narayana Kantha and (3) Rama Kantha II.

It is clear that Rama Kantha I belonged to the close of the 10th and the beginning of the 11th century A.D. There is, therefore, some justification in identifying Rama Kantha I, the author of the Sadvrtti, with Rama Kantha, the author of a commentary on the Spanda Karika. In view of the scanty literary evidence, however, this may still be treated as an open question. The reason, why we assign the Sadvrtti to Rama Kantha I, is that the Ratna Traya by Sri Kantha is commented upon by Aghorasiva, who is admittedly a pupil of Rama Kantha II. In the course of his commentary on the Karika 53, which deals with "Bindu"[27], he says:

> "This subject has been extensively dealt with by Rama Kantha in his Nada Karika".

This means that the treatment of the Bindu in the Nada Karika is of the nature of an elaboration of what was said on the subject by Srikantha in his Ratna Traya. Further, if we accept Srikantha to be a successor of Rama Kantha II, and admit that the Sadvrtti, referred to by Srikantha is the work of Rama Kantha II, we will bring him (Srikantha) down chronologically to a younger contemporary of Aghorasiva, who has commented upon the Ratna Traya. But Ahorasiva was too great a writer to write a commentary on the work of a younger contemporary. There is, therefore, sufficient justification to hold that Rama Kantha I was the author of the Sadvrtti.

Srikantha

If we accept the conclusion arrived at in the preceding section that the Sadvrtti, which Srikantha imitates in his Ratna Traya, is the work of Rama Kantha I, it will follow that he was a pupil of Rama Kantha I and therefore, belonged to the 1st half of the 11th century A.D. He quotes many verses[28] such as "Svarupajyotire-vantah," dealing with the aspects of speech, admitted in the philosophy of grammar. These verses, it may be pointed out, occur in the commentary on the *Vakyapadiyam* by Bhartrhari himself[29] on "*Trayya Vacah param Padam.*"

But Bhartrhari himself says that these verses are quoted from the Mahabharata, *Asvamedhika Parva* and *Brahmana Gita*. However, though the first set of verses is actually found in the *Asvamedhika Parva*, as stated by him, in Chapter XXI, with some minor variations: yet the other set, which is introduced with "Punascaha" and begins with *"Sthanesu Vivrte Vayau"* is not round there. It is apparently a quotation from elsewhere. There was intense discussion about the time of the rise of the monistic school of Saivaism. Somananda, Helaraja[30] and Abhinavagupta are three great exponents of it from the monistic point of view. And Srikantha and Rama Kantha II are from the dualistic. All belonged to Kashmir.

Narayana Kantha

Narayana Kantha was a grand-pupil of Rama Kantha I and a pupil of Vidya Kantha[31], who was his father also, as it is clear from the colophon appended to each chapter. He was thus, a successor of Srikantha, the author of the Ratna Traya and, therefore, belonged to the middle of the 11th century A.D. We know of two works of this writer (I) Mrgendra Vrtti, which has been published and (II) Brhattika or Sarannisa, a commentary on the *Tattva Sangraha* of Sadyojyoti, which we know from reference to it by Aghora Siva in an introductory verse to his own commentary.[32]

It appears that many commentaries had been written on the *Mrgendra Agama* before Narayana Kantha. He refers to them and points out their defects.[33] Following the text, he criticises many systems of thought, such as Buddhist, Jaina, Carvaka, Vedanta, Mimamsa, Sankhya, Yoga, Nyaya and Vaisesika. He refers to Sadyojyoti[34], alias Khetaka Nandana and Brhaspati[35]. He also quotes the *Tattva Traya Nirnaya*[36] and the *Bhoga Karika*.[37] He was the father of Rama Kantha II.

Rama Kantha

The name, Rama Kantha, is very confusing in the history of the Saiva philosophy. We have already dealt with Rama Kantha I and have assigned him to the second half of the 10th century A.D. on the basis of his relation to Aghora

Siva, who, according to his own statement in the Paddhati, completed it in 1158 A.D.

But Ramakantha, the author of a commentary, the Sarvatobhadra, on the Bhagavadgita, speaks of himself (I) as a descendant of Narayana who belonged to Kanyakubja, and (II) as a younger brother of Muktakana. We know of a Muktakana as a contemporary of King Avanti Varman of Kashmir (855-883 A.D.).

Is this Muktakana, who adorned the court of Avanti Varman as a poet, identical with the brother of Rama Kantha, the author of the Sarvatobhadra? We can identify if we suppose that an ancestor of his, like that of Abhinavagupta, was taken over to Kashmir from Kanyakubja, by king Lalitaditya of Kashmir (8th century A.D.). On the basis of this identification we can assign Rama Kantha, the author of the Sarvatobhadra, to the first half of the 10th century A.D.

There is, however, a clue to distinguish Rama Kantha, the author of the Sarvatobhadra, from both Rama Kantha I and II. For, this Rama Kantha does not talk of himself as the son of Narayana Kantha, as does Rama Kantha II (refer just below) but as a descendant (Tadvamse). Nor does he talk of Narayana Kantha as such. He simply refers to Narayana, who belonged to Kanyakubja. He can, therefore, be easily distinguished from Rama Kantha II. He quotes from the Stotravali of Utpala, referring to the author with great respect "Utpaladevapada". He seems to be a generation or so later than Utpalacarya, who belonged to the end of the 9th and the first half of the 10th century A.D. But Ramakantha I was a contemporary of Utpala and hence cannot be identified with Ramakantha, the author of the Sarvatobhadra.

If we do not interpret the respectful reference to Utpalacarya, as indicative of a later date, or hold that it is indicative of his being a pupil of Utpala; because Ramakantha I, in his commentary on the Spandakarika, refers to himself as such; we may identify this Ramakantha with Ramakantha I, the author of the *Sadvrtti*, of which the Ratna Traya of Srikantha, referred to earlier, is merely an imitation as stated above. In this case, we have to suppose that Rama Kantha I was blessed with long life.

Rama Kantha II

Ramakantha II, the son of Narayana Kantha (11th century A.D.) was predominantly a dualist Saiva thinker. He wrote commentaries on the Agamas of the Siddanta School and independent works, dealing with the various important philosophical problems from the dualistic point of view. He criticises the Lakulisa Pasupata conception of Mukti as attainment of similarity with Siva. A MS. of his commentary on the Matangagama is preserved in the library of the Government Sanskrit College, Calcutta. His commentary on the Svayambhuvagama, called the Svayambhuvodyota, is known from his own reference to it in his commentary on the Naresvarapariksa, page 89.

By his time the dualist Saiva School, based on the twenty-eight Saivagamas, was well established. He refers to its followers as the Siddhantavadin. Following this school, he asserts the being of the individual independently of the Universal, the Isvara. The theory of meaning was hotly discussed by his predecessors, both the monists and the dualists. Helāraja,-who, at the end of his commentary on the Vakyapadiya chapter III refers to himself as a descendant of Laksmana, who was a minister to King Lalitaditya Muktapida of Kashmir (733 A.D.) and as a son of Bhturaja, to whom Abhinavagupta refers as his teacher in dualism and who, therefore, belonged to the later half of the 10th century A.D. -had already spoken on it from the monistic point of view. And Srikantha in his Ratna Traya had spoken on it from the dualistic point of view. Following the dualistic current of thought, he, therefore, wrote his Nada Karika, refuting the Sphotavada of the Indian grammarians.

The theory of liberation is an essential part of every system of Indian thought. Sadyojyoti in his two works had refuted the conceptions of Koksa, as propounded by other systems in his two works, dealing with this subject (I) *Moksa Karika* and (II) *Paramoksa Nirasa Karika*. Ramakantha II in his commentaries on these works refutes (I) Utpatti Samatapaksa, the theory that the omniscience and omnipotence do not originally belong to the individual limited subject and that they arise at liberation; (II) Samata Sankranti

paksa of the Lakulisa Pasupata, which held that just as the fragrance of musk passes on to other things, so omniscience and omnipotence of Siva pass on to the limited subject at liberation; (III) Avesapaksa, which asserted that just as a Graha, while at its own place, enters into a person so do the powers of Siva into the liberated. He propounded (IV) abhivyakti paksa. Other two works of this author, which are known from references only, are (I) Mantra Viveka Tika (M. Ka. 4) and (II) Agama Viveka.

King Bhoja of Dhara

The preceding discussion has shown that Saiva dualism was very popular in Kashmir during the four centuries about the rise of monism in Kashmir and that writers on it were descendants of Narayana, who had migrated from Kanyakubja to Kashmir exactly as the ancestor of Abhinavagupta, Atrigupta, had. It is thus clear that the currents of the Saiva dualism and monism were running in Kanyakubja and flowed from there to Kashmir.

Saiva dualism was equally popular in central India also. It engaged the attention of no less a person than King Bhoja of Dhara (1018-60 A.D), who is a recognised authority on so many subjects, such as Alankara and Vastu Sastra etc. and who is considered to have been a great patron of Sanskrit learning. His available work on Saiva dualism is the *Tattva Prakasika*.

Aghora Siva wrote a commentary on it. Therein, he maintains that the Siddhanta school is dualistic and that his commentary aims at refuting the monistic interpretation of the text by those who were ignorant of the fundamentals of the Siddhanta Saivaism. Another commentary on it was written by Kumaradeva, who is recognised as an authority in the various Paddhatis. He is referred to as ''Taduktam Kumaradevena''.

The Tattva Prakasika is quoted by Vidyaranya Yatindra[38] in his commentary on the Suta Samhita. It admits thirty-six categories and holds that Siva with Sakti, which is inherently in Him, is beyond the categories.

The name of the teacher of King Bhoja in dualistic Saivaism was Uttunga Siva, who lived in Kalyana Nagari in Lata or Southern Gujarat, wrote a Paddhati and was recognised authority in interpreting the Saivagamas. This we know from the Paddhati of Aghora Siva[39].

Aghora Siva

In the course of the preceding sections it has been shown that the dualistic Saiva school had its exponents in Kanyakubja, Kashmir, Central India and Lata or Southern Gujarat, during three or four centuries about the rise of the monistic Saivaism in Kashmir. It has to be shown now that the south was not without an exponent of this system.

Aghora Siva, a great commentator on the works on dualistic Saivaism, according to his own statement, was an inhabitant of Cola country and belonged to the city of Kundina Kula[40]. He flourished in the middle of the Twelfth century A.D. For, he completed his Paddhati, as he himself says at its conclusion[41] in 1158 A.D. He was a great teacher and had no less than two Lakhs of pupils[42]. The name of his teacher was sarvatma Siva[43]. He was not only a great religious leader and commentator on the dualistic Saiva works, but also a poet and dramatist. He wrote the following Kavyas:

1. *Ascaryasara*
2. *Pakhandapajaya*
3. *Bhaktaprakasa*

He also wrote a Drama (Nataka), entitled *Abhyudaya*. He commented upon the following dualistic Saiva works:

1. *Tattva prakasika* of Bhoja
2. *Tattva Sangraha* of Sadyojyoti
3. *Tattva Traya Nirnaya* of Sadyojyoti
4. Ratna Traya of Srikantha.
5. Bhogakarika of sadyojyoti.
6. Nada Karka of Rama Kantha II.
7. Mrgendra Vrtti of Narayanakantha.

He refers to the last named commentary on the *Mrgendra Vrtti* in his commentary on the *Ratna Traya*.[44]

It appears that before the time of Aghora Siva commentaries on many of the Twenty-eight Tantras of the Siddhanta school had been written. For, he distinctly mentions commentaries on Svayambhuva, Kirana and Matanga Agamas together and puts the word etc. at the end[45]. And referring to their authors he states the name of Rama Kantha using the word, etc. (Adi) at the end[46]. He also mentions a Vrtti on the Kalottara Agama by Rama Kantha, in his Dipika, a commentary on Narayana Kantha's vrtti on the Mrgendra Tantra[47].

Salient features of the Pasupata Dualism

The Pasupata Dualism is the philosophic interpretation of the Vedic conception of God Rudra as Pasupati. In fact, two out of the five primary categories, admitted by this system, are elaborations of the two ideas, represented by the two words, constituting the name "Pasupati" : and the first two categories are called "Pati" and Pasu" or Karana and Karya.[48] The individual souls are conceived to be under the control of and dependent on the Lord (Pati), exactly as are animals, dogs for instance, under the control of their master, hunter for instance, who holds them by chains.

The Pasupata metaphysics seems to be the earliest. Its metaphysical theory, which is based upon the conception of the uncaused cause, was adopted by both, the Nayaya and the Vaisesika. For, according to Haribhadra Suri, Kanada was a Pasupata and Aksapada was a Saiva. The former was earlier than the latter, who follows the metaphysical view of the former. It is presupposed by the Vedanta, because Badarayana in his Vedanta Sutra criticises it.

It admits the material cause to be distinct from and independent of the efficient. It asserts the relation between the efficient cause and the material to be the same as exists between a potter and clay. It seems to be prior to the Buddhism and the Jainism. For, it is a presupposition of the Vaisesika; and the Buddhist theory of Nirvana is traced to the Asatkaryavada of the Vaisesika and the Astikayas of the Jains, as well as their atomic theory are traced to the Vaisesika, which is mentioned in many jain works and in the Lalitavistara[49].

We have no literature, presenting the Dualistic Pasupata school, which, on the basis of references to it, we are speaking of as prior to the Vaisesika. We, therefore, do not know the details of its metaphysical theory.

If we put together what we find in the references to it by Sankara, in the course of his commentary on the Vedanta Sutra, and by his commentators such as Vacaspati and Anandagiri, we get a fairly clear idea of the fundamentals of the Pasupata Dualism, which may be stated as follows:

1. It admitted the Lord (Pati) to be the efficient cause only. It asserted the independent existence of the material cause, as we have already stated above.
2. It admitted the five primary categories: (1) Cause (Karana); (2) Effect (Karya); (3) Union (Yoga); (4) Ritual (Vidhi); (5) Liberation as the end of all pains (Duhkhanta). These categories are common to the Lakulisa Pasupata, which is distinct from the Pasupata. For, the former is Dualitic cum-monistic and the latter is dualistic. This view is supported by the two Saiva commentators on the Vedanta Sutra, Srikantha and Sripati Pandita, both of whom refute pure Dualism, and assert that the system criticised by Badarayana is a Dualistic Saiva system.
3. It seems to have put under the Karya the categories from Mahan to Earth, which are admitted by the sankhya, as dependent categories. These categories are admitted by the Lakulisa Pasupata also, but as the sub-divisions of 'Kala', one of the three dependent categories, Vidya, Kala and Pasu.
4. It seems to have admitted Pradhana as the material cause, separate from the Lord (Pati) the efficient cause.
5. It accepted the individual souls to be co-eternal with both the causes, the material and the efficient, a view which has been retained by the vaisesika.
6. It seems to have admitted that the Lord, in the creation of the diversity of the empirical world, is influenced by Karma.
7. It recognised the liberation (Moksa) to be nothing more than the end of all pains. The last two points

alsohave been retained by the Vaisesika.

Metaphysical Theory of the Siddhanta Saiva

The Siddhanta Saiva Dualism, that is presented here, is an aspect of the Siddhanta school of Saivaism, which admitted the authority of the Twenty-eight Saivagamas, as has already been stated. If we compare its fundamentals with those of the other systems of Indian Philosophy, we find that it has fundamental differences from the Vaisesika, the Nyaya, the Sankhya and the Vedanta.

The metaphysical theory of the Siddhanta Saiva dualism is different from that of the Vaisesika. It accepts the theory of evolution which is similar to that of the Sankhya. It holds that the Maya evolves abandons a former state to assume a later; just as milk does to assume the state of curd.

It is Satkaryavada. It holds that the existing curd becomes manifest (Abhivyajyate). Accrodingly, it asserts that the Maya evolves into Kala etc. as milk does into curd. But the Maya does not exhaust itself in its evolute as does milk in curd. The volution is partial, just as change in Ghee, because of the fall of an insect into it, is only in a small quantity of it [50] (Ghrtakitanyaya). Thus, it is Satkaryavada, as opposed to the Asatkaryavada of the Vaisesika.

Karma, according to the Dualistic Siddhanta Saivaism, is a quality of Buddhi [51] and not of the Atman as the Vaisesika holds. For, to admit Karma to be a quality of Atman is to admit it as transient, because of the changes, due to the changing Karma.

Similarly Kala, according to the Dualist Siddhanta Saiva is non-eternal, because it is insentient and many, such as present, past and future.[52] For, whatever has insentiency and multiplicity is transient. But the Vaisesika admits ''Time'' to be eternal. It differs from the Vaisesika (I) in holding the Akasa to be 'space' wherein all material things exist, and (II) in asserting that the sound (Sabda) is not the quality of Akasa only, as the Vaisesika holds, but of earth, air, water and fire also, because the peculiar sounds are actually found in them[53].

It may be pointed out here, by the way, that because of the aforesaid conception of Akasa, the Siddhanta Saiva Dualism differs (a) from the Carvaka, who denies the existence of Akasa; (b) from the Mimamsaka, who holds that it is perceptible, and (c) from the Naiyayika, who maintains that it is eternal is so far as it has an eternal being and does not owe its being to the Tantras.

It does not admit eternal atoms[54], as do the Vaisesika and the Nyaya. For, according to the Dualistic Siddhanta Saivaism, all that has insentiency and multiplicity is transient.

It holds that individual soul is essentially sentient (*Cit*) or sentiency itself (Jnanasvarupa). The Jnana, therefore, is not a quality of the self as the Vaisesika maintains.

The Siddhanta Saiva Dualism and the Sankhya

The Siddhanta Saiva Dualism differs from the Sankhya on the following important points:

(1) It does not admit that Purusa or individual self is originally pure, (*Puskarapalasavannirlepah*) as the Sankhya maintains. It asserts that the self has beginningless impurities. For, otherwise the empirical experience, due to the tendency to enjoy, cannot be explained. but if it (the tendency to enjoy) be said to be inherent the self, it would be difficult to explain why the liberated to do not have it[55]. The Sankhya cannot say that the tendency to enjoy is due to Raga or attachment. For, the attachment (Raga) can function in relation to the self only which is impure.

(2) Its conception of Bhoga[56] is different from that of the *Sankhya*, which may be stated as follows:

(i) *Purusa*, identified with its reflection, falling on the *Buddhi*.

(ii) Buddhi, which receives the reflection of Purusa from within and that of the object from without.

(iii) The reflection of object on the Buddhi.

(iv) Ahankara[59] which is responsible:

(a) for the unification of the two reflections of the subject and the object;

(b) for identification of the reflection of the subject with the subject itself;

(c) for the use of this union of the subject and the object for practical purposes;
(d) for the rise of consciousness.

Union of the reflections of the subject and the object, when used for practical purposes by *Ahankara* through giving rise to the consciousness "I know his", which refers the object to the subject without recognising the difference between the subject and its reflection is called *Bhoga*, because it involves union of the two reflections in the common ground of the Buddhi and also because the consciousness, that has been aroused by Ahankara, has the common substratum with the reflection of the Purusa.

But the Siddhanta Saiva Dualism holds that *Bhoga* is the awareness of the modifications of the Buddhi, involved in the judgements about external pleasure or pain, by the sentient self. It is a mere awareness of the affected Buddhi by the self. It does not involve real affection of the self by the modifications of the Buddhi. In Bhoga, the self is in contact with the affected Buddhi exactly as the moon is with the water wherein her reflection falls. Accordingly, it maintains that the sentient self is the enjoyer and, therefore, doer, and that the Buddhi is not the doer, because it is objective and insentient[58].

The Siddhanta and the Vedanta

The Siddhanta Saiva Dualism differs from the Vedanta on the following points:

(1) It denies the identity of the individual souls with the Universal Self, and asserts that they are innumerable and are distinct from the Brahman, though they are dependent on the Lord[59] for both, the enjoyment of the fruits of action (Karma) and the liberation. Accordingly, it holds that all the Vedic texts, which are interpreted by the *Vedantin* as propounding the identity of the individual and the Universal, admit of dualistic interpretation.

(2) It admits the material cause of the universe to be distinct from the efficient, and criticises the Vedantin, who asserts that the Brahman is both. For, the effect

can have those characteristic attributes only which belong to the cause and, therefore, if the Brahman be held to be the cause of both the sentient and the insentient, it (Brahman) will have to be admitted to be both[60].

(3) It criticises the monism of the Vedanta. For, the monism is inconsistent with the Vedantin's assertion that the knowledge of the Brahman is the means to Liberation. It asks: where is the room for talk about the means and the end in extreme monism?

(4) It asks: how can the Vedanta assert that the Brahman is characterised by pure being, sentiency and bliss? for, the characteristics shine in relation to that which is distinct and separate from that which possesses them. For instance, the heat of fire becomes manifest in relation to wood only. Therefore, if in reality there be nothing external to the Brahman its characteristics cannot shine[61].

In the same way the Siddhanta Saiva Dualism differs from and criticises every other system, because it flourished at a time when almost every system of Indian philosophy had taken a definite shape. Some of the important works on it definitely, openly and purposively take up the refutation of other systems: for instance, the Para Moksa Nirasa Karika by Sadyojyoti, which has no other end in view than the refutation of the conception of Moksa of every known system.

The Pasupata Dualism and the Siddhanta Saiva Dualism

The Siddhanta Saiva Dualism is distinct from the Pasupata Dualism. The latter admits the five primary categories: (1) *Karana*; (2) *Karya*; (3) *Yoga*; (4) *Vidhi*; and (5) *Duhkhanta*. But the former admits three only: (1) *Pati*, (2) *Pasu*, and (3) Pasa. It seems that the Siddhanta Saiva Dualism and the earlier Saiva Dualism which it represents, both were influenced by the Pasupata system, which seems to be earlier. For, the Siddhanta Saiva Dualism seems to have borrowed the conception of Karana, the uncaused cause, from the Pasupata and to have called it 'Pati, because there is no conceptual difference between Karana and Pati. The

difference is verbal only. for, in the Pasupata Sutra by Lakulisa, we find the word "Pati" used for Karana[62].

At the present state of our information about the Pasupata system, which is based upon Sankara's reference to it, we do not know exactly what was the conception of the material cause, admitted by the Pasupata. But if we follow the Ratna Prabha, we are led to think that it was 'Pradhana' (Karanam Pradhanam Isvarasca). It also talked of Pasu and Pasa. For, Sankara in stating the purpose of propounding the five categories definitely says that it was to bring about the freedom of the individual self (Pasu) from bondage (Pasa) pasupasa-vimoksanaya). It seems, therefore, that the Siddhanta Saiva Dualism was influenced by the Pasupata. Dualism in the conception of the two categories: (1) Pasu and (2) Pasa.

The Siddhanta Saiva Dualism accepted the metaphysical theory of the Pasupata, namely, that the material cause is different from the efficient. But it improved upon the conception of the liberation. For, while the liberation, according to the Pasupata, consisted in the end of all pains, the Siddhanta Saiva Dualism held that it was the attainment of similarity, in respect of powers of knowledge and action, with Siva. Thus, it seems to have reoriented the earlier Pasupata Philosophy.

Philosophy of Grammar

The Philosophy of Grammar, which deals with the various aspects of speech, such as Para, Pasyanti, Madhyama and Vaikhari, and allied problems, is traced to the Vedic passages, such as:

(1) *"Catvari vakparimita Padani"*; and

(2) *"Catvari srngastrayo asya pada."*

Which are quoted by Patanjali in his Mahabhasya. It may be pointed out here that there is difference of opinion between Kaiyata and Nagesa Bhatta in the interpretation of these Vedic texts. For, while the former interprets the word "Catvari" as referring to four kind of words: (1)noun, (2) verb, (3) preposition (upasarga), and (4) particle (Nipata); the latter holds that it refers to the four aspects of speech,

stated above.

The well recognised work on it, is the Vakyapadiyam of Bhrtrhari. but Bhartrhari himself declares that what he presents is based on an ancient tradition. He traces the tradition back to Panini. He refers to a work, covering one lakh of Granthas, written by Vyadi, to expound the system of Panini[63]. This work, however, was lost due to the neglect of it by the students of Grammar, because of its big size. Patanjali, therefore, in order that the tradition of 'Vyakarana Smrti' may not be broken, wrote his Mahabhasya, which closely followed the work of Vyadi. The followers of Patanjali, however, lost touch with it. The Mahabhasya, therefore, remained only in a book in South India. Thus again the tradition of the system of Grammar was lost.

Some time later a Brahmaraksasa brought the original Vyakaranagama, written by Ravana, from a place in Trilinga in the mountain Trikuta in Candracarya and Vasurata, who after properly understanding it expounded it in may ways to their pupils. Vasurata, the teacher of Bhartrhari, wrote a digest of the said, Vyakaranagama. Bhartrhari's Vakyapadiyam is based on the same. It consists of three chapters: (1) Brahmakanda; (2) Vakyakanda; and (3) Padakanda.

Bhartrhari and his critic, Somananda, the founder of the Recognitive (Pratyabhijna) School of Saivaism in Kashmir, both present the monistic tradition of the Philosophy of Grammar. But the Siddhanta Saiva Dualism presents the Dualistic tradition of the same. According to the Siddhanta Saiva Dualism, the first category is the Siva, which is also called Para Bindu. And the problem of the Philosophy of Grammar, concerning the four aspects of speech, is discussed in the context of this category. We shall revert to this topic in the course of our discussion of the Bindu. Rama Kantha II in his Nada Karikar and Srikantha in his Ratna Traya deal with this problem from the Dualistic point of view.

The Categories of the Siddhanta Saiva Dualism

The Siddhanta Saiva Dualist's conception of the category is very closely connected with his conception of the universal

annihilation (Mahartha Samhara). He holds that a category[64] (Tattva) is that which persists even when there is the universal annihilation, and is a condition, directly or indirectly, of all the experiences, empirical or transcendental. The universal annihilation is that in which all that is the product of Maya[65] or Mahamaya merges back into its material cause and has its being therein in the state of non-difference, of unity, which is a mere potentiality for diversity.

He admits that the creation is of two types: (1) Pure (Suddha); and (2) Impure (Asuddha), and that the Maya also is of two types; one, the Products of which are the necessary conditions of the empirical experiences; this is called *Maya*; and the other, the product of which are the equally necessary conditions of the transcendental experiences, which the transcendental subjects, like *Mantra, Mantresa* and *Mantra Mahesa*, have. This is called Mahamaya. Accordingly, he holds that at the universal annihilation all that constitutes the material condition of any experience, merges back into the Sakti, one of the dependent categories, on which we shall write in the proper context: and the *Sakti* merges back into the *Mahamaya*. Thus, the Siddhanta Saiva Dualist holds that there are only three Primary categories: (1) Maya or, to state more accurately, Mahamaya, (2) Purusa, and (3) Siva[66].

It may be pointed out here that the conception of these categories is based upon metaphysical view: and that when the metaphysical thought does not dominate in the mind of an exponent of the system, these categories are called by different names: (1) Pati (2) Pasu and (3) Pasa. And though there is no difference in the ideas when the word Pati is substituted for Siva, and Pasu for Purusa: yet the conception underlying the word 'Mahamaya' is different from that, for which the word Pasa stands. For, the Pasa as a primary category, in the original conception of the triad of categories, is more comprehensive than Mahamaya.

The Pasa as an original primary category has five dependent categories (1) Mala, (2) Rodhasakti, (3) Karma, (4) Maya, and (5) Bindu, which is also called Mahamaya. When, therefore, a writer on the Siddhanta Saiva Dualistic School, substitutes the word Maya or Mahamaya, by either

of which he means all that is implied by both, Maya and Bindu, as the dependent categories of Pasa, he presents a very much narrower conception than that for which the word Pasa stands.

Further, though the Dualistic Siddhanta School admits three primary categories[67] (1) Pati, (2) Pasu and (3) Pasa : yet it also talks of Thirty-six categories. But they are dependent categories of the above three.:

> The first category is sub-divided into five: (1) Siva, (2) Sakti (3) Mantra-mahesa, (4) Mantresa, and (5) Mantra.
>
> The second category, Pasu, though sub-divided into three: (1) *Vijnanakala*, (2) *Pralayakala*, and (3) *Sakala*- is yet counted as only one category. Its sub-divisions are not included in the thirty-six categories.
>
> The third category, Pasa, is sub-divided into five : (1) *Kala*, (2) *Rodhasakti*, (3) *Karma*, (4) *Maya* and (5) *Bindu*.

But none of these, excepting the Maya, is counted in the thirty-six categories. The number Thirty-six is made up by adding the twenty nine sub-divisions of Maya. From the Maya in the descending order the succeeding evolves out of the preceding. The order may be stated as follows: (1) Kala, (2) Kala, (3) Niyati, (4) Raga, (5) Vidya and the twenty-four categories of the Sankhya.Thus, it tries to talk of the thirty-six categories of the monistic Kashmir Saivaism. Probably, this is done to justify the interpretation of the passages in the non-dualistic Agamas in the dualistic light. It may, however, be pointed out here that the authorities on the Siddanta Saiva Dualism differ in the conception of the dependent categories.

The Siddhanta Saiva Dualism maintains two sets of categories: (1) Primary and (2) Dependent. The primary categories are three: (1) Pati, (2) Pasu and (3) Pasa. These seem to have been borrowed from the earlier Pasupata Dualism, which admitted five categories: (1) Karana, (2) Karya, (3) Yoga, (4) Vidhi and (5) Duhkhanta. For, even according to the scanty information, that we can collect about the Pasupata Dualism from the references, it is clear that it admitted the existence of Pasu and Pasa; because the

categories are said to have been expounded to bring about the freedom of Pasus, the limited individual selves, from the Pasa, the bondage (Pasu-Pasa-Vomoksanaya): and the first category, the cause , ((Karana), seems to have been inclusive of both the causes, the efficient and the material.

(Karanam Pradhanam Isvarasca)

The Siddhanta Saiva Dualism, therefore, seems to have adopted the first category, perhaps with the modification, that it excluded the conception of the material cause from the first category and maintained it to be nothing more than the Isvara or Pati, the efficient cause. It brought the material cause under Pasa, which it admitted to be an independent category, subsuming under it the five dependent categories, including Maya , the material cause of the limited objective world. Thus, the five dependent categories of Pasa, are admitted to be: (1) Mala, (2) Maya, (3) Karma, (4) Norodhasakti and (5) Bindu. Similarly, Pasu is admitted to be an independent category ; and three types of the limited subject, (1) Vijnanakala, (2) Pralayakala and (3) Sakala, are subsumed under it.

Thus, in the early stages in its development, the Siddanta Saiva Dualism, discarded the two religious categories: (1) Yoga; and (2) Vidhi, amalgamated the last, Duhkhanta, with the first, the Pati: adopted Pasu and Pasa as independent categories; widened the conception of Pradhana as Maya and subsumed it under the Pasa. Thus, it propounded the three primary categories.

The Siddhanta Saiva Dualism seems to be the outcome of a tendency to separate philosophy from religion. For, this seems to be the possible reason for discarding the two religious categories of the Pasupata Dualism. This tendency seems to have continued to develop. For, King Bhoja, in his Tattva Prakasika towards the end, talks of three categories, (1) *Siva* or *Pati*, (2) *Purusa* or *Pasu* and (3) *Maya*[68], eliminating Pasa, under which are included the five impurities, which are of importance from the ritualistic point of view; and assuming Maya, which is one of the impurities, as a separate category, which constitutes the material cause of the limited objective world.

The Pasupata Dualism thus seems to have been the origin, not only of the Nyaya and the Vaisesika, but also of the Siddhanta Saiva Dualism. It seems to have been the source of the Yoga and the Sankhya also. For, the Yoga also talks of the three fundamentals, (I) Isvara, (II) Pradhana and (III) Purusa; and the difference of the Yoga from the Sankhya lies in the acceptance of the Isvara besides Pradhana and Purusa, which are common to both and seem to have been borrowed from the Pasupata Dualism.

The Transcendental Siva

The Siddhanta Saiva Dualism sticks to the cosmological and teleological arguments, according to the Kantian terminology, to prove the existence of God, who is called "Pati" in this system. If we consider "Pati" in relation to the Bindu, the metaphysical matter of this system, we find Him to be very much like "Prime Mover" as Aristotle has presented God. And if we consider God in relation to the meaningful multiplicity of the objective world, we find Him to be very similar to the Efficient Cause, (the Agent, the Karta) as Anslem, Acquinas, Descartes, Leibniz and Wolff have conceived God.

Similarly if we consider God in relation to Karma, we find Him to be nothing more than a presupposition of Ethics, as Kant presented God. Pati, as the first independent category of the Siddhanta Saiva Dualism is the magnification of the idea of Pasupati as found in the Vedas. In the Veda, Pati was the Lord of cattle. In the Dualistic philosophy, He is magnified into the Lord of everything. In the Veda, He had the power of protecting cattle. In the Dualistic philosophy. He is omnipotent. He is one. He is all-pervasive, eternal, without beginning or end. He[69] is eternally free or liberated (Mukta). He is free from all impurities, such as natural likes and dislikes etc. He is 'graceful' to all. He is sentient. He is the prompter of all. His freedom is uncaused. He is the uncaused cause. He remains unchanged in spite of His creating the worlds: just, as the Sun does in spite of his causing the opening of the lotuses[70]. He is the efficient cause. He creates the objective limited world out of the material cause, the *Maya*, by means of His power, *Sakti*, the instrumental cause.

Sakti[71] is the means where with the Siva effects or creates the world, where the bound souls suffer or enjoy the fruits of their past deeds, and finally brings about the liberation of the bound. It is one, though because of the varying conditions, constituted by what is to be effected, it appears to be many. It is essentially sentient and, therefore, does not undergo modifications like Maya. It is the principal power and is inherent in Siva.

In the *Ratna Traya*, it is said to be related to Siva as the rays are to the Sun[72]. It knows no obstruction. It is always operative in some form or another. It is limitless and, therefore, indeterminate. It does not owe its being to anything. It is self-shining. It is all-transcending. It is extremely subtle. It is also said to be non-different from Siva and the difference between Siva and Sakti[73] is recognised to be similar to that of substance and attribute. The fact is that the dualistic tendency in the Siddhanta School is mixed up with the monistic; because it recognises the authority of the 18 Saivagamas, which present Bhedabheda, in addition to those which present Bhedavada.

In the Ratna Traya, the dualistic-cum-monistic tendencies of the Siddhanta are clear. It is asserted that the Siva and the Sakti are essentially identical inasmuch as both are essentially *Cit*. But there is relational, functional or logical difference in so far as the *Cit*, resting on itself, is Siva (Svanistha), but resting on the object in order to know it, *Cit* is *Sakti*: and as such they are conceived as substance and attribute (Dharmin and Dharma). The one is unrelated to anything external to itself (Paranapeksa), but the other is related to the external objective world (*Parapeksa*). Just as the capacity of fire to burn becomes manifest in relation to fuel, so the Sakti of Siva Shows itself in relation to the objective world.

The Siddhantin rejects the view of the Saktyadvayavadin, who asserts that Sakti alone is the cause of the world and that Siva is an unnecessary assumption. He justifies the admission of Siva on the basis that Sakti is an attribute (Dharma) and as such it can have no existence without a substratum (Dharmin)[74]. Accordingly, Pati is very often

spoken of as possessing two powers. For, the word 'Cit', according to this system, means the powers of knowledge and action: (Jnana-kriya-Sakti).

When it asserts that the transcendental Siva is '*Cidghana*'[75]. it means that the powers of knowledge and action are to Him, what body is to the soul. The idea intended to be conveyed by this analogy is that just as the soul effects its purpose by means of the body, so God does by means of the powers.

Equally often His powers are said to be three: Will (*Iccha*) knowledge (*Jnana*) and action (*kriya*)[76]: and also five: creation, maintenance, destruction, obscuration (*Norodha*) and grace (Anugraha) on the basis of His characteristic five functions. These five powers, under the five names, Isa, Tatpurusa, Sadyojata, Vama and Aghora, referred to in the Taittiriya Aranyaka, are spoken of as the five faces of the Lord (*Pancavaktra*) and the Saivagamas are said to have proceeded from the five mouths of Siva exactly as the Vedas are admitted to have proceeded from the four mouths of Brahma. It is, however, asserted that all this is merely figurative and the object of this figurative presentation of powers is only to make contemplation on Him possible[77].

The Conception of Powers

Pati is a substance with an attribute; and both substance and attribute are essentially sentiency (Cit). The Sakti is conceived in two ways:

(i) that which persists in its operation even when there is no objective world, created or in the process of creation:

(ii) that which is operative in relation to the objective world. The two powers, the power knowledge and that of action, the omniscience and the omnipotence, are admitted to be in Pati even when there is not even the idea of the objective world.

This becomes clear if we remember that, according to this system, the three independent categories, Pati, Pasu and Pasa, persist even in Mahapralaya: and that Pasa includes the Mahamaya or Bindu, the material cause. Thus, the two

powers, the omniscience and the omnipotence, are the powers attributed to Pati as He is conceived to be in Mahapralaya. The power of knowledge is operative in relation to Mahamaya, which exists even in Mahapralaya: and the power of action is the presupposition to account for the creative activity at the time of fresh creation after Mahapralaya.

The power of will is attributed to Pati, due to the monistic trend in the Eighteen out of the twenty-eight Saivagamas, the authority of which is accepted by even the Dualist Siddhanta Saivas. The Will is attributed to Him, when the evolutionistic metaphysics is substituted by the voluntaristic : when the Pati is represented to create the objective world not as a potter creates a jar, but by means of his will (Sankalpa matrena : icchamatrena) as we shall soon show. He is spoken of as possessing five powers, when He is conceived in relation to the objective world, as its creator, maintainer, destroyer, as one that affords opportunities to the impurities of the individual selves to attain maturity and as one that does grace to the bound souls.

The Powers of Lord

The power of knowledge of the Lord works independently of the Buddhi[78]. It is unlike the cognitive power of the individual subject. This power of Siva[79] has always objective reference. For, it is related to the eternal Bindu, even when there is no objective world. Hence, it is not transitory but eternal.

The power of action or omnipotence is the presupposition of the powers of creation etc., which are attributed to Him, when He is presented in relation to the objective world, as its creator etc. It is the potentiality which expresses itself in the five functions of Pati, which are spoken of as His powers.

The power of Will is talked of, as stated earlier, under voluntaristic influence. It is said that Siva pervades the Bindual[80] with His power and, therefore, all that is below. He is not pervaded by anything higher. He, therefore, knows and does everything. He pervades everything inasmuch as he is related to everything in the manner in which the Akasa is to

the material things. It is because of this pervasion that the objects have their origin and continuance. The creation takes place because of the mere presence of this power in a determinate form (Sankalpa matrena), exactly as the opening of a lotus takes place because of the mere 'presence' of the rays of the sun. Here, the Siddhantin seems to deviate from the Sankhya in talking of the creation as due to determinate[81] presence of this power "Sankalpamatrena", which ordinarily means "Icchamatrena".

Power of creation consists in creating the bodies, the senses, the worlds and the objects out of Bindu and Maya82 and in uniting the souls, according as their impurities are mature or immature, with suitable bodies in order that they may have the experiences befitting their impurities. For a clear under-standing of this power it is necessary to remember that the creation is of two kinds: (1) the pure and (2) the impure.

The pure creation (Suddhadhva)[84] is the direct creation of Siva. The material cause of this is Bindu. It consists of the pure categories and the pure worlds wherein the liberated live. Here some of the liberated, such as Vidyesvaras are united with bodies. Which are made up of Bindu. Here Vidya evolves out of Bindu, through the successive stages of modification such as Nada etc. Siva or Pati has all-transcending, pure and eternal powers of knowledge and action in relation to everything. He, therefore, creates the pure world without having a body exactly as an individual self, independently of a body, produces stir (Spanda)[84] in his body. Further, the efficient cause must necessarily possess a body if his creative activity is related to an object, which is to be grasped by determinate knowledge. As the pure creation is not the object of determinate knowledge, therefore, a body for Siva, to create the pure world, is unnecessary. The pure creation is characterised by indeterminacy; because it belongs to a higher level than that at which language evolves. And because determincy consists in the affection of "Cit" by the words i.e. so long as the affection of consciousness is not associated with the words, there is no determinacy. Therefore, the pure creation is said to belong to the level of indeterminacy,

because here the affection of consciousness by language is not possible.

The impure creation[85] is the product of the creative activity, not of the Lord but that of Ananta etc. i.e., the Videsvaras, who have been given the bodies, made up of Bindu and to whom the power to create has been delegated by the Lord. It is called the impure world, becuse its material cause is the Maya and also because herein the bound live. It is characterised by determinacy; because it evolves after the evolution of language. We shall discuss this point under Bindu.

The omnipotence of the Lord, however, does not become limited because of the creative activity of Ananta etc.[86] because He is the prompter of Ananta etc.; and the creative power, which the creators of the impure creation have, is the one that is delegated to them by the Lord.

This conception of Pati and Ananta etc. as the Supreme Lord and the dependent ones, seems to have been the basis of the form of government, which we call monarchy; or, it may have been the other way. For, just as the power of a monarch does not get limited, because of the exercise of the governmental power by the territorial lords, so the creative power of the Lord does not get limited because it is exercised by dependent lords, Ananta etc. For, power in both the cases is delegated.

The created objects, according to this system, are not momentary. They persist as means of enjoying or suffering the fruits of past deeds (Karma). The power, which is responsible for the short continuous existence of the created, is called the *power of maintenance*. It is responsible not only for the continuity of the created, but also for the relation of the souls[87] in bondage with the objects to make the various types of experience possible, so that the innate impurities of the souls may attain maturity and make the operation of the power of Grace possible to bring about the liberation of the bound. The relation of the souls with the objective world is due, not to the power of maintenance alone but to the co-operation with it of the power of obscuration.

The view of the universal annihilation, maintained by this system, differs from that of the Sankhya, inasmuch as it holds that not only the triad of Gunas merge into *Prakrti* but that the latter also merges into Maya and that too in Mahamaya or Bindu. In Mahapralaya the three primary categories, Pati, Pasu and Bindu, only persist[88]. The power, which is responsible for such a universal annihilation, is called *Samhara Sakti*.

The creation, according to this system, is of two kinds, pure and impure. In the dissolution of the pure creation vidya etc. merge back into Sakti and the latter into the Bindu[89]. The Bindu even then has separate existence from the Parama Siva or Pati. It does not get related to Him by the relation of Samavaya.

Similarly, in the dissolution of the impure creation all the evolutes from the earth to Prakrti merge into Maya and that too merges into Mahamaya, as stated earlier.

The universal annihilation is brought about to give rest to tired souls and the material cause of the objective world, in order that they may gain vigour and start vigorous fresh life when the world is created again[90].

Modification or change in everything necessarily depends upon contact with something that is external. The Prakrti evolves, because of contract with the Purusa. Milk changes into curd because of contact with heat. The impurity that obscures the perfect powers of knowledge and action, which are innate in the individual, can, therefore, change and attain maturity due to some contact only i.e. the contact with the products of the Maya. To bring about this contact in co-operation with the power of maintenance is the function of the *power of obscuration*[91]. The individual is thus put in the field, where he can reap the fruits of his action and, with His grace, sow the seed that produces the fruit, called liberation. The Kashmir Saiva conception of the power of obscuration is very different from the above. This power of obscuration is referred to as Rodhasakti, Nirodhasakti, Tirodhanasakti or Tirobhavasakti. It is also spoken of as the power, which is responsible for obscuring the knowledge that the objective world is to be shunned[92].

It is the *power of Grace*[93], to which the liberation is ultimately due. It removes the impurity which hides the omnipotence and the omniscience, which are inherent in the individual. It requires the maturity of the Mala or impurity in order that it may be able to remove it. It is like a surgical instrument, which can remove the film from over the eye only when it has matured. It is a prompter as it were of the creative power; because the motive of the operation of the creative power is nothing but grace.

The Bondage

Pasa, the bondage, which binds the souls and is responsible for the distinction of Pasu from Pati, is the second of the there primary categories of the system. It has five sub-categories: (1) Mala, (2) Maya, (3) Karma, (4)Nirodhasakti and (5) Bindu. The dependent categories of Pasa are very closely connected with the conception of liberation. Karma and Maya are the two bondages, admitted by the Vedantin also, who asserts that liberation is freedom from the two aforesaid bondages. But this system holds that such a liberation is of the lower type, inasmuch as it is partial liberation. For, another bondage, Mala, which is also called Pasutva Mala, is still there.

It may be pointed out here that this system admits that there are at least three stages through which the souls, free from the bondages of Maya and Karma, have to pass before they can attain final emancipation. The souls, which are free from the said two impurities but still have the third, inclined towards disappearance, are called *vijnanakalas*. And when these are given the subtle bodies, made up of Bindu, and are put at higher levels of Vidya, Isvara and Sadasiva, they are known as Mantra, Mantresa and Mantramahesa respectively.

But there is lack of definiteness, precision and uniformity in the statements about Pasa. The number of the dependent categories of Pasa, ordinarily stated, is five. But very often Bindu is not included and the number is stated to be four[94]. And the reason for its non-inclusion is that of the two types of liberation, (I) *Para* (Higher) and (II) *Apara* (Lower), the latter is attained, even when there is the bondage of Bindu.

And the liberated souls with this bondage are the Mantra and the Mantresa etc., who belong to the "pure creation".

Similarly, Nirodha or Tirodhana Sakti is spoken of as a bondage, but in a secondary sense only[95]. Of these four bondages Karma and Mala are beginningless. But Mayiya and Tirodhayaka, which are often used for Maya and Nirodhasakti respectively, are the products of the Lord's power.

Mala is beginningless[96]. It conceals the powers of knowledge and action of the self. It is one but has innumerable powers. It conceals the powers of knowledge and action of each individual by means of a separate power. Hence the removal of Mala from one individual does not mean the liberation of all.

It covers the individual much as husk covers the rice seed or as the black substance covers the copper. The Siddhanta Saivas admit three impurities in common with Kashmir Saivaism. One of these they often refer to by the simple name Mala. But it is clear from other texts that by this they mean the same thing as Anavamala. It is very often called Pasutva Mala. It can be removed by His grace only. The impurity, according to them, is of the nature of a substance, similar to the film over the eye (caksuh patala)[97]. (This view has been very adversely criticised by Abhinava in the Tantraloka.)

The maturity (*paripaka*) of the impurity, which comes through undergoing the discipline, prescribed for the purpose in the sacred texts, is the necessary condition of the operation of the power of grace, exactly as the maturity of the film over the eye is the necessary condition of the surgical operation of the eye.

Mala or Pasutvamala is spoken of as Adhikarimala, when it is related to the beings, who are free from the two impurities, Karma and Maya. It is called Adhikarikamala, because it is one account of the presence of this in a state of advanced maturity that the powers of creation etc. in regard to the impure creation (Asuddhadhva) are delegated to the beings, belonging to the level of Isvara. They are eight in number and are called (1) Ananta (2) Suksma, (3) Sivottama,

(4) Ekanetra, (50 Ekarudra, (6) Trimurti, (7) Srikantha and (8) Sikhandin. The Lord removes their Mala with His grace, reveals their perfect powers of knowledge and action and puts them in charge of the impure creation[98].

Maya[99] is essentially of the nature of being. It is real and not unreal as the Vednta maintains. It is the material cause of everything gross or subtle at the empirical level. Maya as a bondage means the effects of the Maya[100] and as such it is very often called *Mayiyamala*. The superimposition of the self on body and intellect etc. is due to Mayamala[101], which is responsible for mistaking ''not this'' as ''this''.

The mere absence of the consciousness of distinction between the two, as admitted by the Sankhya, cannot account for identification of the self with Buddhi. For, that which is uncaused, does not admit of destruction. Therefore, if the absence of consciousness of distinction between self and not-self, be admitted to be without a cause, it would be indestructible and, therefore, it would be difficult to explain why it does not persist in the so called liberated. Hence Maya as an impurity, which is the cause of mistaking 'not-this' as 'this' has to be admitted[102] so that the destruction of the mistake may be accounted for in terms of the destruction of its cause and the non-rise of the mistake in the liberated may logically be explained. We shall deal with Maya, as a metaphysical category, in the proper context.

Karma[102], the individual destiny, the accumulated effect of the past deeds of each individual soul, is cyclically beginningless[103]. It determines the kind of body and senses, which the soul gets at rebirth, as also the determinate experiences and their objects, which each individual has. In shor, it determines all associations of eachsoul[104]. It determines the creative activity of the Lord also, because He creates the world, consisting of bodies, means and objects of experiences, according to the sum total of *Karma* or destincy of each of the individual souls, who are to be born into it to enjoy or suffer the consequences of their past actions.

Karma is a recognition of the fact that human being cannot always correctly foresee the consequences of his

action. It is a force that leads a Caesar or Hitler to the tragic end. It accounts for the lack of proportion between act and its fruit. It is an ethical principle: and the belief that there is no ultimate escape from the deed done, if used as the determining principle of individual action, surely improves the individual morally.

Rodhasakti or Nirodhasakti is counted not only among the five Malas but also among the five powers of the Lord. And it is admitted that really speaking it is a power of the Lord and that it is spoken of as a dependent category of Pasa, in a secondary sense,[105] because it is a means by which the Lord, in co-operation with other impurities, brings the individual souls, by means of a chain as it were, to the experiences,[106] which are their deserts.

Bindu is conceived not only as an impurity but also as the material cause of the pure creation. It is spoken of as an impurity from the point of view of religious mysticism, and as the material cause of the pure creation from the metaphysical point of view. It is the first of the thirty-six dependent metaphysical categories of this system, as we shall soon show. It is very often talked of as Mahamaya.

The conception of Bindu as an impurity is very closely connected with the view that 'Liberation' (Mukti) is of two types, Para and Apara; and that even after a soul has got freedom from the bondages of Karma and Maya, it is not perfectly free; it has freedom of the lower type only. For, the impurity of Mala, which is also called *Pasutvamala*, is still there.

The Siddhanta Saiva Dualism admits that there are worlds beyond the one in which we, the bound, live and which is a creation of Maya. It admits that there are five categories beyond Maya: that there are three worlds, corresponding to the three categories, (1) Sadasiva, (2) Isvara and (3) Vidya; and that the souls, who have got freedom from the bondages of Maya and Karma and are called Vijnanakevalas, live in them. Such souls are of three types[107], according to the higher and higher stages of maturity of their Pasutvamala. They are accordingly called (1) Mantramahesa, (2) Mantresa and (3) Mantra, and live in the worlds belonging to the three

categories, (1) Sadasiva, (2) Isvara and (3) Vidya, respectively. They are partly liberated because they have still the Pasutvamala. In such a context of religious mysticism, Bindu or Mahamaya, as a dependent category of Pasa, is spoken of as the material cause of the worlds beyond Maya and of the bodies of the partly liberated beings, who live in them.

Mysticism of the Saiva Dualism and Plotinus

The idea of the worlds beyond Maya, will become clearer to the students of the Western philosophy, if we compae it with the 'world of Nouns', according to Plotinus.

(1) Siddhanta Saiva Dualism agrees with Plotinus in holding that the 'world of Nous' or 'spiritual world' is midway between the empirical world and the 'One'. For, it holds that the lower liberation (Apara mukti) is the intermediate stage between the bondage of Maya and Karma, and the final emancipation (*Paramukti* or Sivasamya); just as Plotinus holds that soul has to reach the level of spirit before the One can appear to her.

(2) It admits that in the pure creation there is the distinction of subject, object and means of knowledge at least logically just as Plotinus admits the distinction of 'Nous, Noeta and Noesis'' or ''Spirit, Spiritual world and Spiritual perception[108].

(3) It differs from the monists in holding the individuality to be real, exactly as Plotinus differs from Plato and Aristotle. For, according to both, Plato and Aristotle; the individuality, both subjective and objective, is not ideal and, therefore, not real. It has no place in the world of ideas. It is due only to the peculiar nature of the matter, which splits up the universal into numerous individuals or particulars, just as prism splits up the light of the sun into rays of different colours. according to Plotinus, however, individuality is real and independent of the material condition. There are individual spirits in the real world.

(4) It asserts, like Plotinus, that the individuality of spirits at the spiritual level does not imply any limitation in their knowledge and that the individuality

of spirit is no bar to its knowing all the contents of the spiritual world. For, spirits are not separated from one another by physical barriers as souls are. They penetrate one another. The spiritual world is like a transparent sphere[109] placed outside the spirit, in which it can see all the contents of the spiritual world.

(5) It also agrees with Plotinus that the object of the Nous or spirit is the spiritual world, which is made up of ideas and that the ideas have their material constitution, but it is of supersensible nature[110]. For, it admits Bindu or Mahamaya as the material cause of the pure world and holds it to be distinct from Maya, which is the material cause of the empirical world.

(6) But there is a fundamental difference between the philosophy of Plotinus and Siddhanta Saiva Dualism. For, the former propounds the theory of emanation and holds that both, spirit and soul, emanate from the One: but the latter adheres to the theory of evolution and maintains that the individual souls in both the worlds, pure and impure, have eternal separate existence from the Lord (Pati).

Siddhanta Saiva Dualism admits thrity-six dependent categories, as has already been stated. Bindu as the first dependent category is called Siva. The word "Siva", however, is very often used for the first primary category, Pati, also. The reader, therefore, has to take the context into account in determining the meaning of this word. In the available text, occasionally we find the word "Parama Siva"[111], instead of Siva, used for the first primary category and it is asserted that He is beyond the thirty-six categories.

Bindu or Siva, the first dependent category, the material cause of the pure creation and as such it is also called Mahamaya, as has been stated already. It is eternal, like Maya. The other four categories (Tattvas) Sakti, Sadasiva, Isvara and Vidya[112], are the effects or evolutes of it. It pervades the entire creation It is one. For, if it had been many, being insentient, it would have been transient like jar etc. It reveals[113] the powers of knowledge and action to those who enter into the pure world by subjecting themselves

to spiritual discipline. The powers revealed by it are different from those revealed by Maya. For, the sphere of the former is the unlimited, while that of the latter is the limited. It reveals the wealth of knowledge and power to the souls, which really belongs to them. The powers of knowledge and action do not belong to it; because it is insentient.

This category is not to be confused with the transcendental Siva. For, if it be supposed to be identical with the Parama Siva, it being evolutionary, the insentiency of Parama Siva will follow. It is not inherent in the transcendental Siva, like the Sakti. Being the material cause, it is related to Him as clay is to a potter. It is also spoken of as Kundalini. It is an external power (Sakti) of the Lord (Parigraha sakti). It is not free, because it is insentient. It works under the control of the powers of Parama Siva[114], such as Iccha etc.

Siva and Sakti both are sentient. They do not undergo any modification or change, whether it be evolutionary as in the case of milk changing into curd, or formal as in the case of a piece of cloth changed into the shape of a house. Neither, therefore, can serve as the material cause of the pure world. Hence Bindu is necessary[115].

This system admits that the creation is of two types; pure and impure. The impure world is created by Ananta etc., to whom the power to create is delegated by Pati. Its material cause is Maya. But the creation of an object of determinate knowledge presupposes determinate thought in the creator. The determinacy in thought, however, is due to words. But words, as sounds, are admitted by the logicians to be products or manifestations of gross ether (Akasa), which is a distant evolute of Maya and, therefore, is non-existent at the commencement of impure creation. The question, therefore, arises: how is the determinacy in the thought of Ananta, the creator of the impure world, is to be accounted for? For, unless there be determinacy in the thought of the creator the created cannot be such as can be the object of determinate knowledge.

Siddhanta Saiva Dualism maintains that there is a subtle sound (Sabda), which evolves out of Bindu, in Consequence

of its stirring by the Lord[116]. This subtle sound is called Vidya or Nada. It constitutes the body as it were of Ananta and gives determinacy as it were to his thought to enable him to proceed with impure creation. The problem is: what is the relation between the individual self and the empirical knowledge? The relation cannot be admitted to be that of inherence.

We find that the knowledge of the same individual grows and decays. The admission of the relation of inherence between knowledge and soul, as admitted by the Vaisesika, therefore, would mean that soul changes and, therefore, is transient. This, however, is against the fundamental assumption of the eternality of the soul. Siddhanta Saiva Dualism, therefore, maintains that the growing and decaying empirical knowledge of the individual subject belongs to him, not directly or inherently, but to a condition of his; and that this condition is constituted by Nada[117].

This Nada, as a condition of the individual subject, is an evolute of Bindu. It is as innumerable as are the souls, a limiting condition of each of which it forms separately. It is like a seed of the entire 'knowledge' which is signified by words at the empirical level (*Abhidheyabuddhibija*)[118]. The power of knowledge of each individual self is related to a Nada, and as such it grasps the objects determinately at the level of *Maya*. The variety of forms of knowledge, are the forms of Nada and the soul shines variously, not because of any change in itself, but because of the formal changes in its limiting condition, the Nada[119]. The growth and decay in knowledge, therefore, do not imply any change in the soul and so do not mean that it is transient. Bindu, therefore, is admitted to account for eternality and changelessness of soul in spite of its changing knowledge.

Siddhanta Saiva Dualism asserts that determinate knowledge cannot be explained in terms of Buddhi, because determinacy is found in those levels also, which are beyond Maya. Ananta, for instance, belongs to the level of Isvara, but he also has a kind of determinate knowledge. For, otherwise the creation of the empirical world would not be possible. Further, the function of Buddhi is to judge

(Adhyavasaya). Buddhi, therefore, employs[120] words and presupposes their existence. Bindu, therefore, as the cause of words, through Nada and lower Bindu is necessary. We shall deal with Nada etc. in detail in a subsequent section.

Some hold that the Bindu is inherently present in the Siva[121] like the power of knowledge. They assert that it is the power of action (Kriyasakti). It does not have separate existence from Him, like the Maya. It is the Para Kundalini. They hold that the two powers are inherent in Siva, (I) the power of knowledge, Samvid or Vijnana and (II) the power of action or the Para Kundalini. Through the former He knows and through the latter He creates. The two are inseparable. Siva has no being, isolated from the powers, nor do the powers exist independently of Siva. Thus, Siva is represented to be the creator of the pure world, the world of indeterminacy, as also of Nada etc. Accordingly, it is asserted that everything is within Bindu and, therefore, within Siva, wherein Bindu inheres.

Dualists assert that whatever evolves is insentient like milk. The admission, therefore, that the insentient is inherently related to Siva will mean bringing the Siva[122], who is pure sentiency, down to the level of the insentient.

Further, this admission is against the texts[123], which present the Siva to be the creator on the basis of inference, based on the analogy of the potter. Furthermore, if Siva be admitted to be insentient, the selves also which belong to the category of Siva, will have to be admitted to be insentient. Similarly there are many other views of Bindu, which Siddhanta Saiva Dualism refutes: for instance, the following: Maya is of three types, gross, subtle and transcendental. The first is made up of qualities. The second is the undifferentiated state of all the categories from Kala to earth. And the third is the Bindu or Mahamaya[124].

Consciousness of the Meaning

The problem, "How do the words and sentences of a language give rise to the consciousness of meaning in the hearer?" is the central problem in the philosophy of Grammar. And the Grammarians assert (1) that the last letter of a

word, together with the revived residual traces of the preceding letters, manifests Sphota, which is a unity of all letters, exactly as the yolk of peacock's egg is a unity of various colours and (II) that this Sphota[125] is of three types, relating to (I) letter, (II) word and (III) sentence. It is this which is the cause of the rise of the consciousness of the meaning. It is eternal and all-pervasive. The aforesaid view seems to have evolved as follows:

> The letters of a word, which are the objects of the sense of hearing, come in succession one after another, are lost-no sooner than they are uttered and do not affect one another. They, therefore, cannot be spoken of as the cause of the rise of the consciousness of meaning. Nor can a word or a sentence be said to be the cause. For, the words and sentences have no being apart from the letters, such as may be the object of perception. A word is said to be a collection of letters. But the letters being successive and momentary, there can never be a collection of them. Because word and sentence are never perceived, they cannot be known through inference either[126]. Nor can the rise of the consciousness of meaning be said to be due to the last letter of a word[127] for instance, the aspirate (Visarjaniya) at the end of the word ''Gauh''.

In that case there will remain no reason why consciousness of a horned animal should not arise on hearing the word ''Narah'', because the aspirate sound is at the end of both the words, cited above. The Grammarians, therefore, asserted that the last letter together with the revived residual traces of the previous ones, is responsible for the manifestation of Sphota, the eternal word and so for the rise of the consciousness of the meaning.

The view that the last letter of a word, together with the revived residual traces of the previous ones, is responsible for the arousal of the meaning in the hearer, through bringing about the manifestation of Sphota, cannot stand. For, the residual traces arouse the memory of that only, by which they are caused: for instance, the revived residual trace of a jar, arouses the memory of that jar alone, by which it was caused.

It cannot give rise to the consciousness of the new one which was never experienced before. The revival of the memory of the letters, preceding the last one, may, therefore, give rise to the consciousness of each letter separately, but it cannot give rise to the consciousness of the meaning. Nor can it be said that the word, which is made up of the letters, remembered and directly perceived, is the indicator of or brings to light, the meaning (Abhidhayaka). For, the remembered lamps can bring nothing to light[128].

The assumption of Sphota, as the universal and eternal word, which is supposed to be manifested by the last letter together with the revived residual traces of the previous ones, cannot help in explaining the rise of the meaning. For, the so called Sphota is not experienced as distinct from letters. And it cannot be represented to be either different front or identical with the letters[129]. The former position is untenable; because Sphota is not experienced as distinct from letters; hence, it cannot be known through inference either.

It cannot be said that it is unnecessary that the Sphota should be experienced. For, the Sphota is admitted to make the meaning known (Jnapaka) and as such it must be perceived. For, only a perceived light makes the object known, just as a compression of the eye conveys the meaning of the person who compresses his eye, but only when it is perceived. Therefore, if Sphota be admitted to make the meaning known, it must be perceived. The latter position, namely, that Sphota is identical with letters, is no better. For, if it be admitted to be identical with letters and not distinct from them, it would mean that Sphota is a synonym of Varna. It is, therefore, illogical to attribute to Sphota a function, which the letters cannot discharge. Further, the admission that Sphota is eternal and all-pervasive is faulty: because if it be such, how is it that all people do not become conscious of meaning when the eternal and all-pervasive Sphota is manifested? Some account for the arousal of the meaning in t he consciousness of the hearer as follows:

> The speaker determinately apprehends as object by means of the Buddhi[130], recollects the word that

> stands for it, and then utters the gross word. Thus, a form of *Budhi*,-which is due to its affection by an object, is associated with the remembered word that stands for it and is the cause of the utterance of the gross word-is the arouser of the meaning in the consciousness of that hearer, in whose mind the heard word is associated with the particular meaning.

The Siddhantin criticises this view by pointing out that this would mean that the word and its meaning are essentially identical, because both are essentially of the nature of consciousness; both are mere affections of Buddhi and, therefore, there is no essential distinction between the signifying word and the signified meaning. But the exponent of the Vijnana as the cause of the rise of meaning in the consciousness of the hearer, asserts in reply that the form of Buddhi[131], which represents the word, is distinct from that of its meaning, in so far as it (the word) is a form of consciousness that signifies what is outside it, namely, the external object, which is the meaning. It can be maintained logically that what arouses the meaning is the significant form of consciousness (Buddhi), wherewith the external objects such as cow etc. are grasped.

The Theory of *Nada*

The exponent of the theory of *Nada* admits what has been asserted above, that which arouses the consciousness of meaning (Vacaka) is really a significant form of consciousness (Vimarşatmaka). But he points out that the significant form of consciousness is not without a cause, because it is occasional. The point may be elaborated as follows:-

The object, to which the determinative judgement of the Buddhi is related, is not the product of the Buddhi itself. On the contrary, it has external existence and as such is perceived through one of the senses. The internal object, the reflection of an external object on Buddhi, which is determinately judged by the Buddhi, must, therefore, be something that has already been indeterminately grasped by some sense. For, such an assumption alone can explain why

only a certain object is determinately grasped at a certain time.

Hence, he asserts that , which gives to Buddhi the subtle inner word (Antah sanjalpa), by means of which it determinately grasps the object, reflected in it, is the Nada[132], which is nothing but the cause of the inner speech (Antha sanjalpatma), which is nothing more than Aksarabindu. Hence, he asserts that it is the Nada, which really arouses the consciousness of meaning, because it is the cause of the inner speech, in terms of which the determinative judgement is formed. The external articulate sounds are only external forms of it and, therefore, are not the real causes of the rise of the consciousness of meaning in the hearer. The process of the arousal of meaning in the hearer may be explained as follows:

> After the affection of a sense by an external object, the Nada in the speaker presents to his Buddhi, an object in the form of inner speech, which is undifferentiated unity of the word and its meaning, for the determinative judgement of the Buddhi. The Buddhi judges. This judgement is expressed in articulate audible sounds. They manifest the Nada in the hearer. It presents to Buddhi an object which is an undifferentiated unity of subtle word and the indeterminate object. Buddhi judges in so far as it differentiates between the two and relates them as signifier and signified. This arouses the consciousness of meaning.

The exponent of the theory of Nada asserts that the statement in the Agama that the last letter of a word, together with the revived residual traces of the preceding, is responsible for the arousal of the meaning, is to be interpreted in the secondary sense that it manifests Nada.

Nada is, thus, the undifferentiated cause of the subtle inner speech. It is nothing but an embodiment of all words and their meanings, all of which exist in a state of undifferentiated unity, exactly as the different colours exist in the yolk of peacock's egg. At the time of stimulation of an external sense by an object, this Nada manifests a particular word and

its meaning in an undifferentiated form. This constitutes the indeterminate object of the determinative judgement by Buddhi, which differentiates the two from each other and relates them as the signifier and the signified. This judgement is expressed in articulate sounds.

Similarly, at the time of stimulation of the sense of hearing by an uttered word, the corresponding word and its meaning as an undifferentiated unity is given rise to by Nada. This forms the object of judgement by Buddhi and the consciousness of definite meaning as distinct from the word arises.

This conception of Nada is very much like that of the 'Monad' of Leibniz, in so far as it is a microcosm, in which all expressions and their meanings exist in undifferentiated unity in a rudimentary form; and the representative activity in one monad gives rise to a corresponding activity in others, who become conscious of such an activity through sense of hearing. But the dualist Saiva holds the soul (Pasu) to be different from Nada.

It is a condition of soul but not soul itself. It is because of this Nada, the cause of Aksara Bindu, that there is no confusion in the meaning. It is separate in the case of each individual. It is not identical with the self or its powers: because they are unchanging, but the Nada changes. It is, therefore, different from both. It is a distinct associate of each limited self. It is the product of Mahamaya as a material cause. It is beyond Maya, because it is an associate of pure beings also.

Saiva Dualism asserts that the statement in the Agama that one who thoroughly grasps the Sabda-Brahman realises the Highest Brahman (*Sabdabrahmani nisnatah parambrahmadhi-gacchati*), means that the grasp of the former is a means to the realisation of the later. It recognises the distinction between the former and the latter. *Sabda-Brahma*, according to it, is nothing more than Nada, an embodiment of all words and their meanings in an undifferentiated unity: and there are innumerable Nadas, as innumerable as are the souls. For, a Nada is a necessary condition of each soul.

Nada-Brahma-Vada, the Philosophy of Music, propounded by the Siddhantin, holds this Nada to be the reality, which is to be grasped through the medium of music. It is the original motion. It is the first motion. It is the unity of all thoughts and expressions. It is the root or the seed, from which all words and meanings spring, or to put it in terms of music, it is the original vibration from which all musical vibrations and their meanings arise. It is this Nada, the Original Vibration, that the Art of Music represents and suggests.

Bindu and Nada

Bindu, as has been stated earlier, is the material cause of the pure world. It is also the cause of Nada, which we have discussed above. In relation to Nada, therefore, Bindu is called *Para Nada*[133]. The set of subtle sound-images, of which the articulate sounds, constituting a word, are mere gross forms, and which in itself is the undifferentiated unity of a particular word and its meaning-gets manifested from Nada in the hearer when the sense of hearing is stimulated by its object, the articulate sounds. This manifestation of Nada is technically called Aksara-Bindu. And Aksara-Bindu naturally consists of the letter-images and the meaning which is associated with them, because it is a unity of thought and expression. Thus, Bindu is very often spoken of as the cause of Nada, *Aksara-Bindu* and *Varna*.

Bindu is called by various names, according as it stands for different conceptions, on the basis of which various problems are attempted. It is thus called (1) Sabda Tattva, (2) Amogha-Vak, (3) Brahma, (4) Kundalini, (5) Vidya, (6) Sakti, (7) Paranada, (8) Mahamaya and (9) Anahatavyoma. The last name, "Anahata-vyoma"[134], represents the conception of Bindu as ether (Akasa), which is a mere ground or possibility of all sounds, but is without sound, because it is without any collision (Anahata), which is the immediate cause of manifestation of sound from it (Akasa).

This conception of Bindu is the basis of the Saiva Dualist's explanation of the various aspects of speech; (1) Para, (2)Pasyanti, (3) Madhyama and (4) Vaikhari, which are

important problems in the Philosophy of Grammar and have been dealt with by important authorities, such as Bhartrhari and Nagesa Bhatta, in the Vakya Padiyam and the Manjusa respectively.

Bhartrhari has dealt with these topics from the monistic point of view and has asserted that there are only there aspects of speech; (1) Pasyanti (2) Madhyama and (3) Vaikhari. He has not admitted Para as higher than and distinct from Pasyanti[135]. He has been criticized for this non-admission by Somananda in his Sivadrsti from the point of view of the monistic Saiva Philosophy of Kashmir.

Srikantha in his Ratna Traya, as interpreted by Aghora Siva in his commentary, Ratna Trayollekhini, writes on these topics from the point of view of the Saiva Dualism. He splits up the problem, which is dealt with by Bhartrhari under the heads of Pasyanti etc. into two. Bhartrhari attempts together the problem of the different stages in the gradual separation of meaning and expression from the stage of their unity; and that of the different stages in the growth of gross expression from the subtle. No doubt, he talks of Pasyanti etc. in the context of the former and of Sphota in that of the latter. But, as pointed out by Somananda, the admission of two Ultimate Realities is illogical[136].

It is admitted that the distinction between the meaning and the expression is imaginary. Srikantha deals with the different stages of separation of meaning and expression from the sage of their undifferentiated unity in Nada, under the heads, Nada, Aksara-Bindu, and Varna, as we have discussed in an earlier section. Similarly, he deals with the problem of the rise of gross audible word from the most subtle, through different stages of grossification, under the heads of Suksma, Pasyanti, Madhyama and Vaikhari. He identifies Para, which he calls Suksma, with Nand[137], and Pasyanti with Aksara-Bindu[138].

Madhyama is nothing but a clear mental picture of the successive letters, which constitute the word. It is prior to the activity of the vital air (*Prana*) which is the cause of the gross audible sound. Similarly Vaikhari, the gross audible

word, is due to vital air, which being checked at different places of articulation and then let off, produces the word, which is audible.

Bhartrhari and Srikantha

We have already spoken on the common text, on which both, Bhartrhari and Srikantha base their views. There is not much difference between them in regard to the last two i.e. Madhyama and Vaikhari. But in regard to the first two there is fundamental difference:

(1) Bhartrhari identifies Suksma with Pasyanti, holding that the word Suksma does not stand for an aspect of speech, higher than Pasyanti, but it is simply an adjunct, qualifying Pasyanti. But Srikantha holds that Suksma stands for the highest aspect of speech; that it is distinct from and higher than Pasyant; that it is identical with Nada, that it is the first evolute of Bindu or Mahamaya and that it is insentient because the principle of sentiency, Pasu, is a distinct and separate entity from it.

(2) Pasyanti is the highest aspect of speech, according to Bhartrhari. It is an undifferentiated unity of all words and meanings. It is exactly what Nada is, according to Srikantha; but with this difference that, according to Bhartrhari, it is sentiency itself (Samvidrupa)[139]. But, according to Srikantha, it is insentient, because it is an evolute of Maha maya. Further, Srikantha identifies Pasyanti, according to Aghora Siva's interpretation, with Aksara-Bindu. His conception of Pasyanti, therefore, is fundamentally different. It is an undifferentiated unity, not of all words and meanings but of a particular word and its meaning; and the word also at this stage is not split up into letters. It is, therefore, marked by the absence of all duality and succession. It is what is manifested by Nada, in consequence of affection of a sense by an object. It is responsible for the sound-picture of a particular word, detailed into distinct letters, which controls the movement of vital air to definite places of articulation, the speech-organs. It is the cause of Madhyama.

(3) Bhartrhari holds that the realisation of Pasyanti is the realisation of the Ultimate; because, according to him, Pasyanti in the Brahman. But Srikantha, in consonance with his dualistic philosophy, holds that the realisation of distinction of Suksma from Purusa frees a man from subjection to limited experiences (Bhogadhikara)[140]. Suksma or, in the context of Bhartrhari, Pasyanti is not Brahman but distinct from it.

(4) The Sabdabrahmavadin, who differs from Bhartrhari, maintains that Para of Suksma Vak is one of the sixteen aspects of Purusa[141], and that it is inherent in Him. But the Saiva Dualism holds that it is separate from Purusa and that it is a creation of Mahamaya.[142]

Nada and Sakti Tattva

The transcendental Siva or Pati operates on the Mahamaya by means of his powers, Iccha, Jnana and Kriya. The first evolute of the Mahamaya under the direction of the power of will (Icchasakti) is in the form of Nada[143] and that of the world of peace etc. (*santyadi bhuvanatmaka*). It is called Sakti Tattva. It is without parts (*Niravayava*) which effect of the Bindu to Mahamaya. This category arises when the desire arises in the Parama Siva to create the world with a view to doing grace (I) to the limited selves by providing opportunities to them to reap the fruits of the past deeds and to get liberation and (II) to the bondages by giving them the power to function as such.

The Sadasiva category is the second evolute of the Bindu under the control of the powers of knowledge and action in perfect equilibrium[144]. It is the third dependent category.

The Isvara Tattva [145] is the third evolute of the Bindu, when it is under the control of the power of action with the power of knowledge, occupying a subordinate position to it. Ananta etc. belong to this category. They are called Vidyesas. It is the fourth dependent category.

Vidya Tattva[146] is the fourth evolute when the Bindu evolves under the direction of the power of knowledge with

the power of action as its subordinate. The beings, belonging to this category, are omniscient. It is called the *Vidya*, because here it is that the omniscience of the souls is revealed for the first time.

These categories belong to the pure creation, wherein there is no limitation to the knowledge of the pure beings which belong to it. They are very much like the five categories, *Siva, Sakti, Sadasiva, Isvara* and *Vidya*, admitted by the monistic Saivism of Kashmir. The difference being confined to the fundamental assumptions of monism and dualism, namely, the identity or difference of the efficient and the material causes. All these five categories[147] are beyond time and, therefore, without any order of succession. They are conceived separately, because of their functional difference.

Bindu, Subtle and Gross

The Bindu and the Nada are frequently represented to be of two types, gross and subtle. The subtle Bindu and Nada are identified with Siva and *Sakti Tattvas* respectively. But the gross Bindu, which is the material cause of the articulate sounds and the gross *Nada*[148], which is the material cause of the inarticulate sounds, according to this view, are included in the *Sadasiva Tattva*. Ananta etc. belong to Isvara Tattva. The Mantras, seven crores in number, the words, the *Vidyas, Vyomavyapi* etc. and the 28 *Agamas, Kamika* etc. belong to the Vidya Tattva.

Pasa is one of the three primary categories of the Dualistic Saivism, *Pati, Pasu* and *Pasa*. And under *Pasa* five dependent categories are subsumed; *Mala, Maya, Karma, Nirodhasakti* and *Bindu*. *Maya*, therefore, is one of the dependent categories of Pasa. It is distinct from *mahamaya* or *Bindu*. For, it is the material cause of the impure, the empirical world; while *Mahamaya* is the material cause of pure creation. It is one[149] eternal, all-pervasive in the gross world, subtle and related to *Parama Siva* or *Pati*, exactly as clay is related to a potter. It is common material cause of all bodies of all individual selves, as also of all the gross worlds, wherein they live. [150] It is painted over or affected (*Khacita*) by the sum total of the effects of deeds (*Karma*) of all the individual souls.

Karma, according to the *Dualist Saiva*, is not related to soul as its quality but to Buddhi only: because *Karma* grows and is destroyed; and, therefore, its admission as a quality of soul, would mean that soul changes, and, therefore, is transient. It is the cause of the ignorance of the true nature of the objects of experience, because of which individual souls take the objects, which are really transient, polluting, painful and not-self, to be eternal, holy, pleasant and self. All the thirty dependent categories from Kala to earth excepting Purusa, exist potentially in Maya at the time of the universal annihilation. Thus, it is from Maya that all the lower categories, mentioned above, evolve and the variety of the gross world comes into being, when it is stirred to action by the Lord in accordance with the sum total of Karmas of all souls.

The Seventh Dependant Category

The categories of the impure creation, which evolved out of Maya, are stated in two different orders; the order of creation and that of unction. Kala, time, is the first category in the order of evolution from Maya, though it functions only after the Kala Vidya and Raga have functioned. It is the cause (Nimitta)[151] of the idea of priority and posteriority: quickness and slowness; second and minute etc. Saiva Dualist's conception of time, thus, seems to be the same as that of the Nyaya and the Vaisesika. It is not an independent eternal substance as the Nyaya holds. It is only a limiting condition of Jiva or Pasu. It is not one; but there are as many times as are individual subjects. It is not eternal but non-eternal because it is insentient and many; and all that is such is not eternal[152].

The Eighth Dependant Category

Niyati, order, is the second evolute of Maya. It also is a limiting condition of each individual self. It is because of Niyati that each individual reaps the fruits of what he sows; but no other can enjoy or suffer the consequences of what one does. It is like an order of the King, in the absence of which the bad characters (Dasyavah) enjoy the food, produced by the cultivators[156].

The Ninth Dependant Category

Kala is a very important dependant category of the Saiva Dualism. It is the category from which the subsequent

three dependant categories, Vidya, Raga and Pradhana evolve. It brings about partly the manifestation of the essential nature of the individual subject. We know that, according to this system, the powers of knowledge and action, without any limitation, are inherent in each individual self. The individual self is omnipotent and omniscient in reality. But its powers are shrouded by the impurities (Mala); and consequently it cannot experience the fruits of its Karma, so as to exhaust it and attain 'liberation'. Kala, therefore, removes the shroud partly and partly manifests the inherent powers of the individual. It is an inner and the chief limiting condition of each soul; because it helps to give rise to the individual as a limited experiencer (*Bhoktrsvarupopakara-katvena*)[157].

The Tenth Dependant Category

Vidya is the first evolute of Kala. It is self-luminous (Prakasasvarupa).[155] It is a means of knowledge of what is objective. But it may be asked here:

> "Kala is assumed to remove the shroud partly and to manifest partly the inherent powers of the individual subject."

The objective knowledge will arise in consequence of the operation of the power of knowledge. What is then the use of admitting an additional dependant category, called *Vidya*, to account for the awareness of the object? To this the Saiva Dualist replies:

> "The power of knowledge, though partly manifested, because of the operation of Kala, which partly removes the shroud of Malas, cannot grasp the object without a means; exactly as a person, though capable of going, cannot reach the destination without the help of a path and light. (*Patha dipikaya va yati*)" [156].

In reply to the objection that *buddhi* and senses being there as the means of knowledge, the assumption of another means, the *Vidya*, is unnecessary; the Dualist Saiva points out that *buddhi* and senses are external means: but Vidya is the internal means. This point may be elaborated as follows:

> "The *Buddhi* determines the object, which is presented to it by the senses, under the control of *Manas*. Such

an object, the individual self grasps''[157].

Buddhi cannot be an instrument of grasping the object by Purusa; because her function is only to determine. Hence, the admission of Vidya, as an internal means to get at the object, determined by Buddhi, is necessary. Further, just as the knowledge of an external object is not possible without senses, Manas and Buddhi, so the knowledge of inner feelings, like pleasure and pain, is not possible without the instrumentality of *Vidya*.

It may be pointed out here that the word ''Vidya'' is used as the name of two dependant categories, the fifth and the tenth. It has, therefore, to be remembered that the former belongs to the pure but the latter to the impure creation.

Raga is the innate tendency of the subject towards the external objects. It is the cause of desire, which necessarily has an objective reference. It cannot be said that to draw the subject to itself and so to arouse desire in him is a quality of the object; and, therefore, assumptior, of Raga, as a separate dependant category, is useless. For, such an assumption would make freedom from desire for object (Vairagya) impossible. It is distinct from ''Avairagya''[158], admitted by the Sankhya. For, the Avairagya as a quality of Buddhi is simply a set of residual traces of unfulfilled desires. Therefore, it cannot account for the rise of desire itself.

The Pasu is the individual self, called by such words as Ksetrajna etc. It is not identical with body, as according to the Materialists: nor is it an object of knowledge, as according to the Naiyayikas. For, such an admission leads to infinite regress. Nor is it of the size of the body, as admitted by the Jains: nor is it momentary, as according to the Buddhist; for in that case unification of facts of experience would be impossible. It is not limited by time and space. It is not one i.e. identical with the Brahman, as the Vedantin holds; for, the distinct experiences of different individuals clearly establish the plurality of individual selves. It is not without the power of action, as the Sankhya says: of, after the removal of the impurities, the eternal Caitanya, consisting in the unsurpassed powers of knowledge and action, is admitted to become manifest through His grace.

Pasu is of three types: (1) Vijnanakala, (2) Pralayakala and (3) Sakala. Vijnanakala is free from the impurities of Karma and Maya. He is, therefore, free from Kala etc., which are the means of reaping the fruits of Karma. He has (Anava) Mala only[159].

(1) The *Vijnanakalas* are of two types: (i) Those whose Mala has fully matured and consequently in whose eases the power of obscuration is inoperative. They are made *Vidyesvaras, Ananta* etc. (ii) Those whose Mala has not fully matured. Such are made *Mantras*, which are seven crores in number. They are limited selves, their limitation is nothing more than *Mala*.

(2) Pralayakala is the second type of Pasu. It is different from Vijnanakala in so far as it has not only Pasurvamala, but also *Karma Mala*[160]. It is the individual self as it exists at the time of universal annihiḷation (Pralaya), when all the dependant categories from Kala to earth merge back into Maya and, therefore, *Maya-mala* does not itself exist. It is given the appropriate bodies etc., according to its *Karma* at the creation and made to transmigrate.

(3) *Sakala* is the third type of Pasu. It has all the three *Malasa*:[161] *Pasutva, Karma and Maya*. It is associated with all the thirty categories from Kala to earth in so far as it has a gross body, made up of the five gross elements, five senses of perception; five organs of action; five subtle elements, (Tanmatra): and Gunas; three internal senses; Manas; Buddhi and Ahankara; five inner limitations, in terms of which all experiences and actions at the empirical level are finally explained, i.e. Kala, Niyati, Vidya, Raga and Kala. These thirty dependant categories are very often divided into eight groups and are referred to as Puryastaka[162].

It may be pointed out here that the Kashmir Saiva conception of Puryastaka is very different from the above.

Purusa, the twelfth dependant category of this system is Pasu, the Sentient Subject, possessing perfect powers of knowledge and action, but limited or covered by the shroud of the last thirty dependant categories. As such he is an experiencer of the fruits of the accumulated effect of all the past deeds (Bhokta)[163].

Avyakta, Pradhana or Prakrti, is the third evolute of Kala, the first two being Vidya and Raga. It is subtle, because the three Gunas, Sattva, Rajas and Tamas, are in it in a subtle state. It is the cause of the Gunas, the forms of experience, the pleasure, the pain and the senselessness. Hence the Dualist Saiva conception of Pradhana is different from that of the Sankhya.

The Saiva Dualist holds that all that is insentient and many must have a cause. For , that is our common experience. *Gunas*, therefore, being insentient and many must have a cause. And that cause is *Pradhana*. It is transient and not eternal. There is a separate *Prakrti* for each *Purusa*. It is, therefore, many. It is insentient. And all that is insentient and many is transient. Therefore, *Prakrti* is transient. This is another point of difference from the Sankhya[164].

Guna Tattva implies all the three *Gunas, Sattva, Rajas* and *Tamas*. It is said to be the product of *Pradhana*[165]. The Dualist Saiva conception of Gunas agrees with that of the Sankhya in other respects. There is difference of opinion among the authorities on Saiva Dualism on Gunas as a separate dependant category. Many do not accept it as such. It any case, if Guna be accepted as a separate dependent category, the number of dependant categories cannot be asserted to be thirty-six[166], it would come up to thirty-seven.

Saiva Dualism accepts the twenty-three categories from Buddhi to earth in common with the Sankhya. Thus, the Dualist Saiva holds that there are thirty-six dependant categories from *Binda* or Siva to earth. They may be stated as follows: (1) *Siva*, (2)*Sakti*, (3) *Sadasiva*,(4) *Gsvara*, (5) *Vidya*, (6) *Maya*, (7) *Kaia*, (8) *Niyati*,(9) *Kala*, (10) *Vidya*, (11) *Raga*, (12) *Purusa*, (13) *Pradhana* and (14-36) *Buddhi* to Earth, which are in common with those admitted by the Sankhya.

No doubt, there are differences between the Sankhya and the Saiva Dualism in the conceptions of these categories and we have referred to the difference in regard to Buddhi in an earlier section. But to point them out in detail is more than what can be done in a summary.

Liberation or Moksa

The Liberation is admitted to be of two types: (1) Higher (*Para*) and (II) Lower (*Apara*)[167]. The first consists in freedom from all the five types of impurity (Mala) and in the revelation of the perfect powers of knowledge and action and consequent similarity with Siva (Sivasamya). This is attainable through the grace of Siva. Thus, Mantra Mahesvara etc. are said to have attained higher liberation.

The second, however, consists in the partial maturity of Mala, technically called Pasutva; in freedom from Maya and Karma; and in the possession of a body made up of Bindu. For, according to this system, the souls, whose Pasutva Mala has partly matured, may still be empowered by Siva to carry on the creative activity in a limited sphere. This type of liberation is called Apara, simply because of the association of the freed souls with the "Baindava Sarira".

It is not something that can be brought about by the individual subject[168], as is implied by the Upanisadic passages like "*Atma* Jnatavyah". For, the limited subject is to be freed from impurities by the Lord and, therefore, he is objective in his nature. It is a peculiarity which is made to manifest itself in the limited self by the Lord.

Moksa, thus, consists in the attainment of similarity with *Parama Siva* in respect of powers of knowledge and action. The powers are not a new acquisition. They do not come from outside; they are in the individual, but are obscured by impurities. Therefore, *Moksa* is nothing but coming to light of what was obscured by the impurities: it is the emergence of the powers of omniscience and omnipotence, which were merged in the impurities; it is the becoming manifest of the essential nature of the individual.

The experience of the liberated is characterised by indeterminacy when the limited *Samvid*, which is essentially identical with *Parasamvid*, is free from bondage. To the liberated the objectivity shines only as such, without limitation or determination: it does no shine as an object of enjoyment or aversion. Hence the experience of the liberated is characterised by omni-science[169]. It is not a mere self-

consciousness, free from limitations. For, not to know what really exists, means ignorance and is due to Moha. Thus, if the liberated were not to know the objective world, he would be ignorant and, therefore, not liberated. The liberated is above *Aksara Bindu*. He, therefore, does not have determinate knowledge. Though possessed of omniscience and omnipotence, he does not actively employ the creative power[170]. For, there is no reason to admit many creators.

The Dualist Saiva conception of Liberation is distinct from that of the *Vedantin*, which is technically called *Kaivalya*[171]. For, *Kaivalya* means freedom from the impurities of *Maya* and *Karma* only, but not from that of *Anavamala* also. This is clear from the fact that no Vedantic text talks of omniscience as the characteristic of liberation. The implication of this silence is that they do not admit the liberated to be omniscient. For, had the impurities been thoroughly removed, there would have certainly been omniscience. The Dualist Saiva criticises the Vedantin in the context of *Moksa*, on the following points:

(1) The Vedantin does not admit anything apart and distinct from the Self, which is characterised by pure being, sentiency and bliss[172]. He denies the existence of all that is objective. The question, therefore, arises: how can he maintain that the Brahman or Atman is characterised by pure being etc., as stated above? For, the characteristics of everything, that has them, shine only in relation to what is external to it; for instance, the heat of fire becomes manifest only in relation to wood. Therefore, if in reality there be no object external to the Brahman, its characteristics will have no objective relation and, therefore, they cannot shine. Their admission, therefore, would be a mere matter of belief, without any rational foundation. If, however, he were to say that the objective world is, but only imaginary or illusory, it would follow that the characteristics, which shine in relation to it, are also equally illusory and if so, it would follow that the *Brahman*, that has them, is also illusory and so is *Moksa*.

(2) The Vedantin denies the duality of the subject and the

object. He maintains monistic idealism. But if his position be taken to be right, it would follow that all the texts, which talk of contemplation (Upasana) are useless. For, every relation depends on two. And contemplation is a relation and would be impossible in the absence of a real contemplator, distinct from the object of contemplation. If it be said that the one shines as many, because of the limiting condition, the question will arise: 'Is the condition real?' If so, monism fails. If not, the contemplation, which is practised only with the object of getting freedom from the limiting condition, becomes useless.

The *Siddhantin*, therefore, asserts that the distinction between the Lord, the Isvara, and the soul, the Jiva, has to be admitted to be real. These would become the objects of knowledge to each other. For, only such as admission can justify the admission that the Brahman is omniscient and establish the utility of the texts dealing with contemplation, which leads to Moksa.

(3) The dualist *Siddhantin* criticizes the Vedantin, who maintains that Mala is nothing but ignorance which disappears at the dawn of knowledge, exactly as ignorance in the form of mistake, such as the one which consists in mistaking a piece of mother-of-pearl for silver, disappears when mother-of-pearl is known as such. For, ignorance must the admitted to be either an attribute of the self or 'nothing'. In the former case, if it be admitted to disappear, that will mean that the self changes. In the latter case, it being nothing and, therefore, being without causal efficiency, the knowledge, as a means of driving it away, would be a useless assumption[173].

According to the Dualist Siddhantin asserts that it is not an attribute of the self, but something material, similar to the film over the eye[174]. He replies to the objection that if the *Mala* be admitted to be a substance, the jnana will not be able to drive it away the Ajnana, ignorance, is of two types:-

(i) That which is due to non-recognition of similarity and consists in mistaking one thing for another, e.g.,

mother-of-pearl for silver.

(ii) That which is due to jaundice etc., because of which white things also look to be yellow. The first goes because of the dawn of knowledge. But the second can be removed by God only, like a physician or surgeon[175].

(4) The Vedantin holds the Brahman to be both the final and the material cause. Hence just as the Brahman is insentient at least partly, in so far as He is the material cause also, so will become the liberated, who attain oneness with Him. Further, the Vedantin maintains monism and denies reality to everything besides Brahman. How can then he talk of the knowledge of Brahman as a means to the realisation of Him (it)? For, the same thing cannot logically be spoken of as both the means and the end[176].

The Saiva Dualist criticizes the *Lakulisa Pasupata* system also, which holds that the union with or acquisition of the perfect powers of knowledge and action is *Moksa* and that the powers of the Lord pass on to the liberated. He points out that if the powers of the Lord Pass on to the *Mukta*, the Lord will become powerless and that it is against the fact of experience that the qualities leave the substance in which they inhere, and pass on to another.

(1) ***Utpattisamata Paksa***: Some maintain that the omniscience and the omnipotence do not originally belong to the limited subject: but they arise at liberation and consequently Moksa consists in the attainment of similarity with Siva[177].

(2) ***Samatasankranti Paksa:*** Others maintain that just as the fragrance of musk passes on to other things, so the omniscience and the omnipotence of Siva pass on to the limited subject at liberation. This is the position of the Lakulisa Pasupatas.

(3) ***Avesa Paksa:*** Still others maintain that just as a Graha, while at its own place, enters into or possesses a man (*Grahairiva purusah*), so do the powers of Siva.

The three views of *Moksa* are refuted as follows:

(1) If the powers arise at Moksa, it is transient. For, everything, that has a beginning, has an end also[178].

(2) If the powers were said to pass on to the liberated,

the position is untenable; because the powers being imperceptible, their passing into the person, to be liberated, cannot be perceived: nor is the inference possible; because there is no analogy[179]. Further, it would mean that from which the powers pass becomes powerless.

(3) If at liberation, powers enter into or possess the liberated like a Graha; the liberation is without freedom, because the liberated is possessed by an evil spirit or Graha as it were.

Similarly, the Saiva Dualist criticizes the conception of *Moksa* of almost every system. In fact, *Sadyojyoti* has written the *Para Moksa Nirasa Karika*, which aims at nothing else than the refutation of the rival theories of *Moksa*. The liberation, according to the Siddhanta School is of two types: (1) Higher (Para) and (II) Lower (Apara). Only that person can be a teacher, who has attained lower liberation[180]; that is, one who is free from the impurities of *Karma* and *Maya* and, therefore, is omniscient, but who has still a little of the impurity of Anavamala and, therefore, has a body made up of Bindu, which enables him to know everything; who is free from the body that is a creation of *Maya*, the cause of ignorance. He is an external body of the Lord himself. He, therefore, possesses the qualities similar to those of the Lord. He is the instrument, through which the Lord bestows grace[181] on the deserving. He is, accordingly spoken of as the Lord himself. He is also prompted to action like an ordinary mortal by the Lord. But the action, to which he is prompted, is of a different nature. It is not the action, which leads to the enjoyment of the fruits of the past *Karmas*, but the action which is purely for the sake of others[182], the action which brings no merit or demerit to the performer.

If we compare the fundamentals of the Dualistic Saiva Sinddhanta with those of what is known as Tamil Saiva Siddhanta, we find that the two are fundamentally identical. The difference is confined to the language only. Both admit the same three primary categories, Pati, Pasu and Pasa[183]; the same thirty-six dependant categories; three impurities, Mala, Maya and Karma; two types of creation, pure and impure; four aspects of speech, Para, Pasyanti, Madhyama

and Vaikhari; and the authority of the same twenty-eight Saivagamas, Kamika etc. In fact Meykandadeva.

The author of the *Sivajnanabodha,* the basic philosophical work on Tamil Siddhanta Saivism, belonged to the 13th century A.D., when most of the works on the *Siddhanta Saiva Dualism* had already been written in Sanskrit by great writers from *Sadyojyoti* to *Aghora Siva*, on whom we havespoken earlier in this section. There are, no doubt, minor differences here and there between the presentation of the Siddhanta school in Tamil and that in Sanskrit. But, as we have already pointed out, such differences are found in the works of the exponents of this system in Sanskrit also.

Monastic Saivism

In the eleventh century A.D., there was concentrated effort at bridging the gulf that separated Saivism and Vaisnaism from Brahmanism. Srikantha and Ramanuja are the two great intellectual luminaries, who attempted this task, as presented in the two commentaries on the *Vedanta Sutra*, (1) *Brahmamimamsa Bhasya* and (2) *Sribhasya*.

In the course of his interpretation of the *Pasupatadhikarana*, which, according to *Sankara*, refutes the Pasupata (Saiva) Philosophy, Srikantha asserts that there is no antagonism between the Veda and the Saivagama,. Both are equally authoritative. Both have proceeded from the ultimate source of everything, the Brahman or the Para Siva, and therefore, it is reasonable to talk of the Veda also as ''Sivagama''. The only difference between them is that the Veda is for the three higher castes only; but the Saivagama is for all, irrespective of the caste. Recognition of the universal brotherhood of man and non-recognition of the barrier of caste in the field of religion is the distinctive mark of all schools of Saivism.

He points out that the characteristic rituals and religious practices of the Saiva, such as besmearing the body with ashes and bearing the mark of Tripundra, are stated in the Upanisads such as Atharvasiras, Kalagni Rudra and Brhajjavala. Accordingly in his commentary on the Vedanta Sutra, he shows that the system, presented therein, is the

qualified Monism, as presented, in common, by both the Upanisads and the *Saivagamas*.

Through out his work, he quotes from both the *Saivagama* and the Veda on every point that needs a textual support. Often the quotations on a particular point are so many that mere numerical strength dazzles the reader and convinces him of the soundness of the thesis. He is a bold commentator. He has no hesitation in rejecting such doctrines as do not fit in with his view. For instance, the Pasupata metaphysics as presented by Sankara in his commentary and criticised, though admitted to be based upon the authority of the Saivagama, is rejected as belonging to a section (Sivagamaikadesa)[184].

The qualified monism, both Saivaite and Vaisnavaite, is based on the respective Agamas of each sect. It is a direct outcome of the Dualism-cum-Monism (*Bhedabhedavada*). Before the rise of the Vaisnava Qualified Monism, two great authorities had spoken on Bhedabheda. One, Yadava Prakasa, was the teacher of Ramanuja himself. The other, Bhaskara, was a non-sectarian authority belonging to the ninth century A.D. Similarly the Saivagama literature, openly propounding Bhedabheda, and the Lakulisa Pasupata system, presenting the same, were already there before the rise of the Visistadvaita Saivism of Srikantha.

The Visistadvaita Saivism, as presented by Srikantha, arose in the eleventh century A.D. There is definite evidence in support of this view. For, he quotes from Utpalacarya's Isvara Pratyabhijna Karika the off quoted verse:

"Cidatmaiva hi devontha".

Srikantha differs from Abhinavagupta in his interpretation of the above quoted verse and holds that "independently of the material cause" (*Nirupadanam*) does not mean without any material cause[185], but only without any material cause that is external to the Lord.

He is a follower of the Siddhanta School of Saivism which, as pointed out earlier, accepts the authority of the 28 *Saivagamas*, out of which eighteen present Dualistic-cum-Monistic (*Bhedabheda*) philosophy. He adopts the basic

philosophical ideas of the *Dualistic Siddhanta Saivaism*, as presented in an earlier section. Thus, he admits (1) that there are three primary categories: Pati, Pasu and Pasa[186]; (2) that from another point of view there are thirty-six categories: this seems to be due to the influence of the Monistic Saivism of Kashmir, as we know from the statement of his commentator *Appayya Diksita*;[187] (3) that there are three impurities; *Pasutva, Karma* and *Mayiya*;[188] they are material like blackness in copper; (4) that *Moksa* (Liberation) is the attainment of similarity (*Samya*) with Siva; (5) that the individual subject possesses omniscience and omnipotence, but these powers are obscured by the impurities, so that when he gets freedom from them his hidden powers become manifest and he becomes similar to the Lord; (6) that *Para Siva* transcends all categories and possesses the power (Sakti) which is inherent in Him and constitutes His essential quality (*Guna*).

The *Lakulisa Pasupata* system flourished in the second century A.D. And its tradition continued to live during the time when independent works on *Dualistic Siddhanta Saivism* and the commentaries on them were written down to the twelfth century A.D. It is clear from the criticism of the *Lakulisa Pasupata* view that at liberation the powers of knowledge and action pass into the individual from the Lord (*Sankranti*) by Sadyojyoti in his *Paramoksa Nirasa Karika* and Ramakantha II in his commentary on the above. A careful comparison of the conception of the Lord, His power (*Sakti*) and the relation between the two, as presented in the *Lakulisa Pasupata* system, with the one as found in the commentary of Srikantha on the Vedanta Sutra, as interpreted by *Appayya Diksita*, leaves very little doubt about the fact that *Srikantha* has adopted the Dualistic-cum-Monistic view of the *Lakulisa Pasupata*.

Bhedabheda and *Visistadvaita* Distinguished

Srikantha openly declares that he is opposed to the *Bhedabheda*[189]. He admits that there are Vedic texts, which talk of the identity of the objective world and the Ultimate Reality, such as are referred to by "*Tadananyatvamarambhanasabdadibhyah*" and that there are also such texts as speak of the difference of the two; for instance, those to

which *''Adhikantu bhedanirdesat''* refers. But he asserts that this does not mean that both the assertions in regard to the relation of the Siva with world have equal validity and, therefore, *Bhedabheda* is the only sound philosophy. For, such a view is illogical, because it makes contrary assertions in regard to one and the same.

According to him, the objective world does not exist independently of and separately from the Brahman, as one worldly object does from another, e.g. a jar from a piece of cloth. For, such a view is against the texts which speak of the identity of the two (*Tadananyatva*). Nor are they so thoroughly identical that one is merely an illusion and the other is the basis from which it arises, just as are the illusory silver and the mother-of-pearl, from which the illusion of silver arises. For, such a view militates against other texts which talk of the difference of the Brahman or Siva from the objective world; because of the difference of the inherent qualities of the two. Duality-cum-non-duality is illogical, as has already been stated.

It has to be carefully noted that here Srikantha is denouncing *Bhedabheda* of a particular type. The view that he rejects is the one, according to which *Bhedabheda* means that identity and difference are on the same level and that they co-exist and have the same importance, much as the two objects, which are related by a conjunctive particle. The rejected view is the one, according to which the compound word ''Bhedabheda'' is to be split up as *''Bhedasca abhedasca''* as a co-ordinative compound (*Dvandva samasa*). It seems to be similar to the one, propounded by Nimbarka[190].

In contrast to the *Bhedabheda*, as presented above, he propounds Visistadvaita. He asserts that the relation between the objective world and the Brahman or Siva is similar to that which we find between a body and a soul: or between a quality and a substance, in which it inheres: the one is subordinate to the other. They are identical much as are a jar and the clay, of which it is made; or a substance and a quality; because of the material causal relation or the relation of inherence. Identity means the non-existence of one without the other. For, jar does not exist without clay; nor does lotus exist without a perceptible colour.

He rejects extreme Monism, extreme Dualism. Dualism cum-Monism and also the view that holds it difficult to assert definitely either Monism or Dualism. He asserts that the two, the true knowledge of one of which is not possible without that of the other; or one of which cannot exist without the other are related as substance and attribute. Such is the case with the Brahman and the empirical multiplicity. The latter is related to the former as an attribute. For, according to him, the multiplicity has its being potentially in the power (*Sakti*) of the Brahman; the empirical multiplicity is nothing but a gross form of what exists in a subtle form in the power of the Brahman, much as does a tree in a seed.

Hence the power that gives rise to the multiplicity, cannot exist without Brahman and because the knowledge of Brahman is not possible without the power, much as is not that of fire without heat. The power is an attribute of the Brahman, and accordingly the empirical multiplicity also, which is potentially in His power and does not exist independently of Him even when it assumes gross form, is His attribute. Hence Srikantha asserts that his theory of qualified Monism is in perfect accord with the scriptural texts, which speak of both identity and difference. The texts, which speak of the identity, refer to the fact that empirical multiplicity has no being independently of Him; and those which talk of the difference refer to the fundamental difference between the Lord on the one hand and the multiplicity of limited subjects and objects on the other. For, the Lord is free, but subjects and objects are not free (*Asvatantra*); and the latter two are different from each other also; one is the experiencer but the other is only the object of experience.[191]

It may be pointed out here that the word "*Bhedabheda*" as it occurs in the *Saivagamas*, implies all that is intended to be signified by the word "*Visistadvaita*." But to get this implication, the compound word has to be split up, not as a co-ordinative compound (*Dvanva samasa*), but as a determinative compound (*Tatpurusa samasa*) as "*Bhedavisistah abhedah*". In fact, if we cast a glance at the analogies, by means of which Srikantha attempts to bring out the exact nature of relation between the Brahman or Siva

and the empirical multiplicity, and compare them with those which are found in the *Taittiriya Aranyaka*, the *Pasupata Sutra* and the commentaries on them from the *Bhedabheda* point of view, we find them to be almost the same. The reader can satisfy himself on this point by referring to the preceding section on the *Lakulisa Pasupata* system.

Brahman or Siva

The Ultimate Reality, the Brahman or Siva, is free from temporal, spatial and formal limitations and, therefore, is incomparably "Great". He possesses the highest power (*Parama Sakti*) which is responsible for the rise of the entire empirical multiplicity, including both the sentient and the insentient. The objective world is nothing but the gross form of what lies in a subtle state in His power.

The multiplicity is real and not a mere illusion; it is related to Him as a quality is to a substance, through His power. He is, therefore, not limited by anything that is external to Him and yet is real as He is. He is different from the multiplicity and the constituents of the multiplicity have differences from one another; but all this is within the Siva himself. He has difference within Himself[192].

But He is not different from anything that is different from Him and yet has reality similar to His, just as a jar is from a piece of cloth. Nor is He different from anything that differs from Him as one cow does from another. For, there is nothing that is different from Him in either of the two ways. He is called "Brahman" because He is what the word signifies. He is Brahman, because He is Great, as stated just above (*Brhattvat*). He is also Brahman, because He is responsible for the grossification of what lies in Him in subtle state, at the time of creation; and also because the Greatness, which the individual self attains at liberation, is due to Him (*Bramhanatvat*)[193].

It is only to indicate that all that is necessary to use the word Brahman for Siva, is in Siva, that so great a personality as Puspadanta, the King of Gandharvas, in his Mahimna Stotra refers to Him in eight words, which stand for His essential attributes:

(1) **Bhava**, because He is the origin of the universe: this idea is found in Tantriya Aranyaka "Bhavodbhavaya";
(2) **Sankara**, because He always does good: the creation and dissolution are only for the good of the souls in bondage;
(3) **Siva**, because He controls the souls in bondage;
(3) **Siva**, because He has all the good attributes;
(4) *Sarva*, because He annihilates the universe at the time of dissolution;
(5) **Pasupati**, because He controls the souls in bondage much as a hunter does the dogs, whom he holds by chains;
(6) **Paramesvara**, because He lords over the universe;
(7) **Mahadeva**, because He rests in His own transcendental Bliss;
(8) **Rudra**, because He frees the bound from the chain of the transmigratory existence.

These attributes define the ultimate Reality both subjectively and objectively. Subjectively He is good and Blissful; and objectively He is the cause of creation, maintenance, annihilation, obscuration and grace (Pancakrtya) and is all-pervasive. He is the object of contemplation etc., as presented unanimously by all the sacred texts, including both, the Vedic and the *Agamic*[194].

Though the determinate knowledge of the Brahman or Siva, such as can completely grasp Him exactly like an object on the palm, is not possible, yet he admits of definition. Though He cannot be defined exhaustively as "this and of such and such definite nature," yet definition of Him in terms of differentiation from known things is possible. In fact, no definition exhaustively presents all the attributes of the object defined. It simply presents the main attributes so as to enable us to know the object under definition as distinct from other known things. Thus, through the grasp of His attributes as presented by the scripture. He is known as distinct from other objects of knowledge[195].

The unity of Brahman of Siva is the unity similar to that of the aesthetic experience. Just as the aesthetic experience is a unitary experience, because of the harmonious unification

of all the contents; so Siva is a unity because all that is within Him forms a unity similar to that which is formed by the various ingredients of "*Panaka Rasa*"[196]. He is, therefore not pure unity, but unity in multiplicity. He is not without attribute (Nirvisesa)[197]. For, the power to produced gross multiplicity is as natural to Him as heat is to fire. He is the material as well as the efficient cause because of the possession of the Power., in which the entire multiplicity has its being in a subtle form: and because He direct this power in the production of the gross multiplicity.

The objective world with all its multiplicity is not different from Siva; exactly as foam, waves and bubbles etc. are not different from the ocean. This, however, does not mean that Siva changes or evolves. For, the evolution is not in Siva but in the power (Sakti)[198] that is stirred to action by His will. But how can Siva be maintained to be changeless when His power, which is identical with and non-different from Him, is admitted to evolve? In reply to this question, the Visistadvaita Saivism asserts that identity and non-difference can be talked of only when there is the duality of that which is identified and that with which it is identified; and similarly non-difference can be only when there is that which differs and that from which it differs.

In this context, non-difference does not mean absolute unity; nor does difference mean absolute diversity. But non-difference means the inseparable existence, similar to that of a jar and its perceptible colour; and similarly difference means separate existence as an object of a separate cognitive activity. The power of Siva is different from Him; though it is identical also with Him at the same time. Hence, the change in the power does not mean that Siva changes. The power is related to Siva exactly as are the rays to the Moon[199].

Even in the state of universal annihilation, in which Sun and Moon, time and space as limiting conditions, and name and form completely disappear: the individual selves and the material cause (Pasu and Pasa) do not cease to exist as such. They simply get beyond name and form, and as such have their being in the power of the Lord[200]. At the time of

creation, therefore, He has not to depend upon anything that is external to Him, as clay is to potter. He is, therefore, both the material and the efficient cause of the universe. He paints the picture of the universe on the wall of His power of will.[201]

He is merciful. His creative activity is prompted by mercy that He has for the souls in bondage. The diversity that we find in the objective world is not due to His caprice merely. He is guided in the production of the diversity by the purpose of giving diverse opportunities to the souls in bondage to enable them to experience the fruits of their accumulated effects of pious and sinful deeds and thus to get freedom from the bondage of Karma. He, therefore, cannot be said to be cruel because of the creation of deformed, ugly and painful, because in so doing He is prompted by the Karmas of the individuals[202].

The Individual Subject or Pasu

Pasu is the second of the three primary categories. He is essentially sentient but has three beginningless impurities: (1) Pasutva (2) Karma and (3) Maya. On account of the first he identifies himself with body, vital air and intellect etc., and therefore, is subjected to varying experiences, befitting his action, in different bodies, which he gets and has to leave, according to his *Karma*[203]. He is capable of bearing boundless hardship and suffering. He is not free (Asvatantra). He is eternal and not a product of Siva. all the texts, which talk of his origin from Siva or present him to be related to Siva[204] as sparks to fire, refer only to the rise of name and form as related to him.

He is a knower (*Jnata*) in himself, i.e., independently of any external condition. The quality "to know" is inherent in him[205]. In fact, his powers of knowledge and action are unlimited, but appear to be limited because of the beginningless impurities and, therefore, when the impurities are removed, his inherent powers of knowledge and action become manifest and he attains similarity with Siva (*Sivasamya*). But in the state of bondage he is an experiencer of pleasure and pain, because of relation with empirical "*Manas*" (*Prakrtamanah sambandhat*).

He is atomic and not pervasive, because he exists from and enters into the body and even goes to the higher worlds.

Though atomic, he pervades the whole body with his quality "to know" and, therefore, experiences all affections, wheresoever they may be in the whole body, much as the light of a lamp spreads over, *"pervades"* an object and illumines it. The quality of knowing is different from him, much as smell is different from earth[206] Therefore, when a text talks of the individual self as knowledge (Jnana), it means to point it out as the chief quality of him.

He is also doer (Karta)[207]. For, only such an admission can justify the existence of the injunctive and prohibitive texts. His being a doer is also implied by such texts as talk of his adopting the means. In fact, the conception of the internal senses as means of knowledge implies the existence of a doer, who makes use of them, and denies that Prakrti (*Buddhi*) is the doer.

The relation between Pati or Siva and the individual subjects is conceived on the analogy of relation between a king and his dependents. The individual souls act according to the maturity of the effect of the deeds, done is the past (*Karmaparipakavasena*)[208], but not without the consent of the Lord. He (the Lord) is the prompter of the individuals to action in accordance with the Karma of each. This, however, does not mean that the textual injunctions and prohibitions do not relate to the individual. For, just as a child, lifting a heavy piece of wood with the help of powerful persons, can be commanded to act or not to act in a certain way, so also can be the individual, though he is not independent in his action.

The individual subject is not identical with the universal Self, as the Vedantin holds that the Universal Self appears as individual because of the limitations, exactly as the universal ether (*Akasa*) appears as limited because of the limitation of an object such as a jar, wherein it is. Both the sentients and the insentients, in their totality constitute as if it were the body of Siva. Therefore, they are His parts (*Amsa*). The texts, such as "that thou art" (*Tattvamasi*)[209], do not mean absolute identity, but identity in difference. They talk of identity because of the relation of the pervading and the pervaded between them: exactly as we talk of a piece of wood, that is pervaded by fire, as fire. The individual, atomic

in himself, is connected with a subtle body in transmigrating from one gross body to another.[210]

Impurities or Malas

The Saiva Visistadvaita generally follows the philosophical technique of the Saiva Dualism. Accordingly, it admits three impurities: (1) Mala (Pasutva) (2) Karma and (3) Maya211. That he admits the first, which is variously called Mala, Anavamala or Pasutvamala, and the characteristic function of which is to conceal the powers of knowledge and action, which inherently belong to the individual subject, is abundantly clear from Srikantha's own statement:

''Malatirohita svajnana karanataya''

Similarly, the other two impurities are directly admitted in

''*Anadi karmanigadena Buddhist tatphala bhoganukula mayamaya*''.

If we follows his commentator, Appayya Diksita. We come to the conclusion that Srikantha's conception of Mala is the same as that of the Saiva Dualism. It is substantial in its nature; it is similar to blackness in copper and it is removed by His Grace. Not only this. He admits the fourth impurity (*Mala*) also, which is technically called ''*Tirodhana*''[212]. But he does not count it amongst the primary impurities, because, as *Apayya Diksita* points out, it is really the power of the Lord and is spoken of as Pasu in the secondary sense, because of its being responsible for the individuality of the individual[213].

Liberation or Moksa

The *Visistadvaita Saivism* recognises the importance of forty rituals, ceremonies and sacrifices, recognised by the Brahmanism, in the attainment of liberation, in so far as they free the individual from sins and so make him fit for following the path to liberation.[214] It asserts that ultimately it is due to His Grace; and that study of the texts and attendance at the lectures on the essential nature of Siva, the rational conviction that He is as the texts present, and the inner visualisation of Him through complete self-surrender to Him, win His Grace. He is the just Lord and graces the deserving only. The grace removes the impurity, called simply ''*Mala*'' or *Pasutvamala* or *Anavamala*, and therefore, the inherent qualities of unsur-

passed knowledge and bliss, which are similar to those of Him, become manifest[215].

The textual problem that arises in this context is: ''If the object, to which self-surrender is to be made, is Siva only, how can Indra talk of himself as an object, through self-surrender to which the liberation can be attained?'' And the reply is that Indra talks of himself as such an object, not as Indra, but as Siva with whom he is one, with whom he has attained identity, exactly as the various constituents of an aesthetic object do with the basic mental state which art primarily presents[216].

Influence of Aesthetics

It is important to keep the implication of the analogy of aesthetic object, or to be more specific, Rasa as it figures in the consciousness of an aesthete, to get at the implication of ''Samyamoksa'', the similarity with the Ultimate, Siva, which is realised at the liberation. This system arose at the time when the problem of aesthetic was being discussed in all its aspects. The two aspects, the influence of which is reflected on this system are :(1) the theory of suggestible meaning and (2) the view on the relation of the constituents of the aesthetic object as it figures in the consciousness of a deindividualised or universalised aesthete.

According to the competent authorities, like Ananda Vardhana and Abhinavagupta, the suggestible meaning is not objective but subjective; it is due, not to the objective cognition, but to the subjective realisation; it is due to the latent becoming patent; it is due to becoming manifest of what lies hidden within. Both the Dualistic and Qualified Monistic schools of Saivism, accepted this view, and accordingly maintained that, at liberation, the powers of unlimited knowledge and action, which are inherent in the individual subject, but lie hidden by the impurities, become manifest (Abhivyakta) when the last impurity (Pasutvamala) is removed by His Grace.

This is one important point on which both, the Dualistic and the Qualified Monistic, schools of Saivaism differ from the Lakulisa Pasupata, according to which the perfect powers

of knowledge and action pass on to the individual from the Universal (Sankranti).

Similarly in regard to the objective aspect of the aesthetic experience, it was asserted that it consists, not in the Sthayin or basic emotion as such, as isolated from the situation, mimetic changes and transient emotion (Vibhava. Anubhava and Vyabhicaribhava); but in the harmonious unification of all these so that there arises an objective unity, which is very different from that which can arise from a mere juxtaposition of them, unity which is responsible for a very different experience from that which each one separately or all of them taken together, but not harmoniously unified, can give rise to.

It was also asserted that this unity is not pure and absolute unity, in which the constituents completely lose themselves; and that they have their being with such a similarity with the basic or central fact that it needs a separate and concentrated mental activity to become aware of them as such. The objective aspect of aesthetic experience was thus recognised to be identity in difference or unity in multiplicity. Under the influence of such an idea, the qualified Saiva Monism admits the identity of the deindividualised individual with the Universal in respect of the qualities of knowledge and action; but at the same time it admits difference in the substance. Hence, it talks of the Liberation as attainment or manifestation of similarity with Siva (Sivasamya). The freedom from impurity, called Pasutva mala, is the most necessary condition of such Liberation. (*Niranjnah paramam samyam upaiti').*

The *Visistadvaita* Saivism asserts that even at liberation the deindividualised individual has a separate existence from Brahman or Siva: that the liberated does not have the consciousness of the empirical multiplicity and that he sees nothing but Brahman, with whom the entire multiplicity is unified[217].

Identification of Liberation

The *Visistadvaita* Saivism admits that Parama Siva is beyond everything and is different from Pasu even when he

is liberated[218]. The question, therefore, arises: "How can the identity of the individual and the Universal, implied by such texts as "that thou art" (*Tattvamasi*), is to be explained?" And the reply is that the identity, referred to in the text, implies such identity as is found in the identification of the aesthete with the focus of the situation, the hero, at the emotive level.

Just as the aesthete, identifying himself with the hero, does not completely lose himself in the object with which he identifies himself; because in that case subsequent remembrance of the aesthetic experience would be impossible; so the individual, contemplating on Siva, gets identified with Him, without losing his own entity. Just as at the emotive level of the aesthetic experience, there is identity with the focus of the situation is respect of emotion; because the latent emotion becomes patent: so at the mystic level there is the identity of the contemplator and the object of contemplation in respect of the attributes, the powers of knowledge and action and the Bliss; because the powers, which are inherent in the individual but are hidden by the impurity, called Pasutva, become manifest[219] in consequence of its removal. Just as the deindividualisation of the individual is the necessary condition of the aesthetic experience; so is the freedom from impurities for the mystic.

Srikantha asserts that in such texts as "One who knows Brahman becomes Brahman" (*Brahmaveda Brahmaiva bhavati*) mean that one who knows Brahman becomes like Brahman; and that the word "eva" therein is used in the sense of "iva"[220]. The text, therefore, he holds, does not mean the loss of the individual in the Universal, similar to the loss of the ether, confined within a jar, in the universal ether, when the jar gets broken.

He maintains that similarity always implies difference: and the sacred texts taken together mean that the liberated becomes similar to and not completely one with Brahman or Siva. For, this is the implication of the admission that the liberated is Brahman in every way, excepting the one, namely, that he cannot create or destroy the universe (Jagadvyaparavarjam)[221]. Similarity of the liberated with the

Brahman consists in having the same experience as that of the Brahman but not doing what Brahman does (Bhogamatrasamyalingacca)[222].

The talk of identity of the individual with the Universal and consequent use of the word Brahman or Siva in reference to the individual is figurative only, just as the use of the word "Lion" for a man. The word "Sayujya", according to the *Visistadvaitin* does not mean "penetrative union" but similarity (Samya)[223] only. He maintains that the atomicity of the individual remains in tact, but the light that spreads from the atomic individual, spreads and covers all so that he becomes omniscient, because of the disappearance of the impurity (Pasutva); exactly as the light of a lamp spreads and illumines all that is round about it, when the cover, which prevented the spread of the light, is removed[224].

The universal annihilation does not affect the liberated. The liberated is endless. He belongs to the first of the thrity-six categories, "Siva". He is Siva, because he is different from both Pasu and Pasa (Pasupasa Vilsaksanatvamhi sivatvam. Srikam.

Utpalacharya's *Isvara Pratyabhijna*

According to the learned philosophical tradition, the essential qualification of a teacher or author was not the learning so much as the realisation within himself or the Reality which he propounded Utpalacarya's Isvara Pratyabhijna, the view that the means to the realisation of the Highest Reality is the recognition, found a large following, because he had himself realised the Reality before he started to speak on it. He had come to the stage of the Self-realisation at which the motive is purely objective and not in the least subjective. He undertook the work, not for any gain or advantage to himself but simply for the good of mankind in general. All this is stated in the very first verse. Abhinavagupta in the course of the commentary on it discusses the doctrines of devotion, Bhakti or Dasya, and of Grace or Anugraha. He shows that the point of view of the author is logical. The book presents the theory of Recognition in the form of a syllogism, including five terms: (1) Proposition; (2) Reason ; (3) Examples; (4) Application; and (5) Conclusion.

Utpalacarya is very modern in his form of presentation. He puts in an Introduction in the beginning. And the purpose of it is nothing but to give a summar view of the system so as to enable the reader to follow with greater ease what is presented in the body of the book. He holds:

(i) that the Ultimate Metaphysical Principle, the Mahesvara, is omniscient and omnipotent; He is free and, therefore, He does not depend upon anything external to Him to bring the entire universe into being; the universe is nothing but His idea or thought and, therefore, arises in Him, much as do the limited thoughts in the limited souls; it is simply a limited manifestation (Abhasa) of the Universal Mind;

(ii) that He is the self-luminous and self-sufficient presupposition, of all thoughts and acts, much as logically the universal is that of the individual; the means of right knowledge, therefore , do not apply to Him, because He is their presupposition, much as the flame is of the spreading rays;

(iii) that He is not objective but purely subjective; all individual subjects are essentially indentical with Him as self-luminocity and self-consciousness, and have no being separately from and independently of Him; therefore, in reality there is no independent subject to which He may be related as an object;

(iv) that the means to the realisation of the Ultimate is not knowledge or cognition (Jnana) but Recognition (Pratyabhijna): it is related to, not the unknown but the known; it is a new way to the realisation of the Ultimate metaphysical Reality, the Mahesvara.

The realisation consists, not in the actualisation of the potential: nor in the attainment of something now, nor in knowing what was unknown before; but in penetrating through the veil, that makes the Mahesvara appear as the individual, of which every one is immediately aware, and in recognising the Mahesvara in the individual. He holds that the individual is essentially free; freedom is the inner being of the individual. But it is hidden by the veil of ignorance. The igr.orance has to be removed to recognise it, to realise it as identical with the Reality.

Buddhism and Monistic Saivism

The relation between Buddhism and Monistic Saivism seems to be similar to that between Empiricism of Hume and Transcendental Philosophy of Kant to some extent. The Monistic Saivism of Kashmir is concerned with the Buddhistic view of the soul, not as it was propounded by Buddhist himself. For, Buddhist, according to Nagarjuna, in his commentary on the *Prajnaparamita Sutra*, sometimes taught that the Atman exists, and at other times he taught that the Atman does not exist "When he preached that the Atman exists and is to be the receiver of misery or happiness in the successive lives as the reward of its own Karma, his object was to save men from falling into the heresy of nihilism (*Ucchedavada*).

When he taught that there is no Atman in the sense of a creator or a perceiver or an absolutely free agent, apart from the conventional name given to the aggregate of the five Skandhas, his object was to save men from falling into the opposite heresy of eternalism (Sasvatavda)".

The Monistic Saivism of Kashmir takes into account the Buddhist view of the soul as presented by Nagasena etc., who dismiss the immortal soul as an illegitimate abstraction; who affirm the negative position of non-existence of soul; who hold that self is nothing but a stream of ideas; who in the manner of Hume argue that we do not find anywhere in our experience anything answering to the conception of permanent self; and that the so called self is nothing but a series of varying cognitions, determinate or indeterminate, which belong to no permanent subject, because such a subject is not a fact of experience. It attempts to prove, like Kant, that the position of the Buddhist, who denies permanent subject, like Hume, is untenable, because synthesis, which is an essential feature of all determinate cognitions, cannot be explained without a permanent subject.

Omniscient and omnipotent God is admitted by all theistic systems. But such a conception of God is generally based on Dualism, the recognition of the matter as comparatively independent of and separate from the Mind of God. The Nyaya and the

Vaisesika are theistic systems and, as has already been stated, they represent earlier Saiva theism; because Kanada was a Pasupata and Gautama was a Saiva. The Buddhist, who denied the existence of permanent individual subject naturally criticised the conception of omniscient and omnipotent God. And the monistic Saivism replies to this criticism, not on the dualistic hypothesis, but on the monistic. It interprets 'omnipotent' and 'omniscient' in a way different from that in which these words were interpreted earlier.

Utpalacarya and Abhinavagupta present the Buddhist objections against permanent subject and omniscient and omnipotent God in the Isvara Pratyabhijna and the Vimarsini, Adhi. I. Ah. 2. And in the rest of the Adhikara I, and in the whole of the Adhikara II, they reply to the Buddhist objections in detail. The first two Addikaras form the major portion of the book. The remaining two Adhikaras, the Agamadhikara and the Tattva Sangrahadhikara, discuss the categories of the system and give a summary of it respectively.

The Buddhist does not admit permanent subject, individual or universal; nor knower as distinct from knowledge; nor action as something different from the series of momentary beings which can be perceived directly or inferred; nor any relation other than the causal. Accordingly, he criticises the Saiva conception of the omniscient and omnipotent God. For, omniscience presupposes knowledge as something distinct from the one to whom it is related and who, because of this relation, is called knower (*Jnata*).

Similarly, omnipotence presupposes action as something different from the one to whom it is related and who, in consequence of this relation, is called doer (Karta). He, like Hume, points out that however closely we observe and analyse our experiences, we do not discover the experiencer as distinct from the experiences. Nor is the knowing subject a necessary assumption to account for the phenomenon of remembrance. It can be accounted for in terms of the residual traces of the past experiences. As regards the I-consciousness, the Buddhist asserts that it refers to different constituents of the ever changing personality, such as body, feeling and intellect, according as the I-consciousness

is related to various experiences such as "I am fat"; "I am happy" or "I understand this". He, therefore, holds that permanent subject or knower is an illogical abstraction.

Permanent doer or Karta also is an equally illogical assumption. For, there is no action apart from a series of momentary beings at different spatial points in a temporal order. For instance, if we analyse the action, to which we refer when we say *"Devadatta goes"*, we find nothing more than the body of Devadatta at different spatial points in a temporal order. But the body of Devadatta is not the same through out the time during which it is seen at different spatial points. It is momentary, according to the Buddhist.

The Buddhist talks of "series of momentary beings". Permanent doer or Karta also is an illogical assumption. and if conception of individual knower and doer or Karta also is an illogical the illogicality of the conception of the omniscient and omnipotent God automatically follows.

The Monistic Saivism of Kashmir agrees with the Buddhism in denying the distinction between the knower or subject and the knowledge, such as is admitted by the Vaisesika, namely, that the subject is the substance wherein the knowledge inheres as a quality. It asserts that permanent subject is necessary to account for remembrance and that remembrance cannot be explained in terms of mere residual traces as the Buddhist holds. Its approach to the problem of remembrance is psychological. It analyses remembrance and shows that the characteristic nature of remembrance, which is expressed by the word "that" cannot be explained in terms of the residual traces only of the past experience. This assertion is based on the view of the monistic Saivaism of Kashmir: (1) that knowledge (Jnana) is self-luminous; (2) that one knowledge cannot be the object of another.

In remembrance we are aware not only of the object of a past experience but also of the experience that we had in relation to that object. And remembrance is recognised to be similar to the past experience in respect of having the object of a past experience as its object. Now the residual traces can explain the relation of remembrance to the object of a

past experience, but they cannot account for the relation of the remembrance to the past experience.

The past experience cannot appear as an object of remembrance, because luminosity of every cognition is self confined and, therefore, one cognition cannot become an object of another; and the Buddhist does not admit permanent subject, different from the cognition, which can synthetize various experiences. Further, even the awareness of similarity of remembrance with the past experience is not possible, because every cognition is momentary and there is no subject, according to the Buddhist, which can hold together the two experiences to make the consciousness of similarity possible.

But remembrance is an important factor in practical life. All our activities to acquire or to shun a particular object are determined by remembrance. We strive for an object, because we know it to be a source of pleasure through remembrance of the past experience, because of the synthetic activity of a permanent subject, which holds various experiences together and relates them in various ways. Even the determinate knowledge of an object, which is the presupposition of all practical moves, depends upon memory and synthesis of various percepts.

But because synthesis of experiences is not possible on the basis of the Buddhist philosophy of momentariness of subject, Utpalacarya, therefore, asserts:

> All human transactions, originating from unification of various kinds of cognitions, which mutually differ and cannot become one another's object, will come to an end.
> If there be not one great Lord, who is essentially self-luminous, holds within all the innumerable forms of the universe and possesses the powers of cognition, remembrance and differentiation.

The Saiva Metaphysics

The approach of the Isvara Pratyabhijna Vimarsini to the problem of metaphysics is very interesting in as it shows that the metaphysical principle, presented in it, is the presupposition of every phenomenon of knowledge and that

the practical life is possible only on the basis of the monistic Saiva metaphysics. It synthetizes Realism and Idealism and presents a metaphysical theory, which is technically called ''Abhasavada'' (realistic Idealism). It points out how the explanations of the phenomena of knowledge of different kinds, as given by other schools of though, such as various schools of Buddhism, the Sankhya, and the Mimamsa etc,. are unsatisfactory.

It denies the essential difference between mind and matter, thought and thing, or subject and object. It rejects the dualistic explanation of the phenomena of knowledge on similar grounds as those advanced by the subjectivists such as the Vijnanavadin in the East and Berkeley in the West. It rejects subjectivism also, because the subjectivist hypothesis completely shuts up every individual subject in his own world and thus fails to explain the common objective world, wherein the individuals can co-operate in a common undertaking. It also rejects pure Idealistic Monism which holds the world to be mere illusion.

It denies the essential difference between the individual mind or subject and the Universal. Its conception of the Universal Mind is based upon an acute analysis of the individual mind. Knowledge (Jnana), rememberance and differentiation are the distinctive functions of individual mind. They, therefore, are attributed to the Universal Mind also; because the individual and the universal are identical not only in essence but in functions also; and because without the admission of such functions of the Universal Mind the Phenomenon of determinate knowledge cannot be explained.

The explanations of the phenomenon of knowledge, as given by the dualists and pluralists are unsatisfactory, because they present an insurmountable difficulty in bridging the gulf that divides the self from the not-self. If the subject and the object are completely cut off from each other, have exclusive and independent existence, and are of opposite nature, like light and darkness (Tamahprakasavad viruddhadharminoh. S. Bh.) how can there be any connection between the two, which is so very necessary for the production of the phenomenon of knowledge.

Mind and Its Omniscience

The Monistic Saivism of Kashmir is a synthesis of the realistic, idealistic, voluntaristic and mystic tendencies. Accordingly, it admits that the Universal Mind has two aspects, transcendental (Visvottirna) and immanent (Visvamaya). It presents the Universal Mind as transcendental in the context of mysticism, and as immanent in the context of metaphysics, which primarily aims at explaining the practical life.

It admits the Universal Mind to be not conscious but consciousness itself, not free but freedom itself (Prakasa vimarsamaya). (This point has been dealt with in Abhinavagupta pp. 199-207.) Its theory of emanation of the whole universe, including subject, object and means of knowledge, reminds us of the philosophy of Plotinus. The universe can be in the state of identity with or of difference from the Universal Mind. Emanation is nothing but the manifestation of what is identical with itself as separate from itself; but the manifested, even in the state of separateness from the Mind, is no less within the Mind than in the state of Identity, exactly as our thoughts are within ourselves even when they are objectified.

The universe has no existence independently of the Mind exactly as the dream has no being independently of the dreaming subject. The world-process is the process within the Mind. The phenomena of knowledge, related to the individual, are the phenomena in the Universal Mind, exactly as thoughts, feelings and cognitions of different types, which the individuals figuring in the dream have, are in the dreaming subject. Just as it is the dreaming subject that knows, remembers and differentiates in the figures which appear to do so in dream, so it is the Universal Mind that does so in all individual minds.

Hence in the context of Metaphysics, which aims at explaining the phenomena of determinate knowledge, on which practical life depends, the Isvara Pratyabhijna Vimarsini speaks of the Universal Mind as expressing its "freedom" (*Svatantrya*) in the forms of the powers of knowledge

(*Jnana*) remembrance (*Smrti*) and differentiation (*Apohana*) which consist in uniting and separating the Abhasas so as to give rise to such subjects and objects etc. as are necessary for the rise of aforesaid phenomena. These topics are fully discussed in the *Jnanadhikara Ahnika* IV, V and VI respectively. All-inclusiveness and Freedom are dealt with successively in *Ahnikas* VII and VIII.

Omniscience of the Universal Mind consists not in objectively knowing everything that exists independently of and separately from it, but in freedom to manifest and to unite the Abhasas so as to give rise to all that is necessary for the rise of the phenomena of knowledge. The Universal Mind is omniscient, because all phenomena of knowledge emerge from and merge back into it exactly as dream does from and back into the dreaming individual.

The distinction between body and mind is undeniable and so is that between thought or knowledge and action. The recognition of distinction betwen omniscience and omnipotence is natural. But omnipotence, if it is the power or capacity to do everything, includes the power to bring about all that is necessary for the phenomena of knowledge. This is admitted in the very beginning of the Isvara Pratyabhijna. In fact, the word ''*Kartari*'' with which the book begins is just to indicate this.

The phenomena of knowledge and action are similar in so far as both presuppose the existence of subject, object and means. But action can be viewed more objectively than knowledge. And the Baudhha, who is the chief opponent of the Monistic Saivism of Kashmir, viewed the action purely objectively and so criticised the conception of 'doer' (Karta) and of the Omnipotent God.

The Buddhist Conception of Action

The Buddhist conception of action and its difference from that of the Monistic Saivism of Kashmir have been discussed in the two introductions to the two earlier volumes of the *Bhaskari*. The Buddhist views the action objectively or empirically and asserts that it is only a definite mental construct, which is baseed upon the observed series of

spatial points at which a particular body of man, animal or anything else is seen in a temporal succession; and that no 'doer' apart from the body is seen and, therefore, the admission of a permanent 'doer' (*Karta*) is baseless. The following are the points which he emphasises against the Saiva:

(i) Action is a series; it is characterised by succession and, therefore, is multiple. Hence, it cannot be spoken of as one. For, unity is the opposite of multiplicity and, therefore, cannot co-exist with multiplicity. Accordingly, it is illogical to say that action is one and serial or successive also at the same time.

(ii) Unity of action cannot be asserted on the ground that it resides in one, has one substratum;because there is no experience of a substratum, different from the momentary beings, which constitute the series. The momentary beings (Ksanas) alone, coming in succession, are experienced.

(iii) Even if, for the sake of argument, a substratum be accepted, how can it, being affected by the various constituents of the series, characterised by temporal, spatial and formal differences, be spoken of as one?

(iv) Recognition of the body, that is found at various places in a temporal order, as the same is not sufficient to establish it identity and unity. For, it is due to similarity of the body of the preceding moment with that of the following, just as in the case of the flame of a lamp; because though a layman thinks that the same flame persists through succesive moments, yet really, it does not; it is replaced in successive moments by other flames, into which the oil, that is drawn by the wick to the spatial point of the going out flame, is converted.

(v) Action is not real (*Satya*) because it is made up of a series, the members of which are held up together in the order of priority and posteriority by the determinative activity of the mind. For, whatever is determinately grasped is not real; the real is momentary and indeterminate.

The Saiva Conception of Action

The monistic Saivism of Kashmir, as has already been stated, is a synthesis of the realistic, idealistic, voluntaristic and mystic tendencies. The Saiva conception of acton is based, not upon the observation of its external objective aspect only, but also on the subjective grasp and analysis of the internal subjective aspect. It approaches the problem of action not only from the point of view of empiricism but also from that of voluntarism. Accordingly, while it accepts the serial and, therefore, multiple nature of the action as an observable external phenomenon, it points out the subjective and internal aspect as well.

The appearance of a particular body at successive points of space in temporal order, which we empirically observe and call action, is only an expression of the the will of the individual. This assertion is based bupon the fact of experience. We experience within some kind of internal stir (Antara spandana) before the commencement of the series, which constitutes the external aspect of the action. The worldly action, therefore, is a unity, because of oneness of the will, of which it is an expression, and the will is one because of the oneness of the purpose that it aims at. This, action has taken in both of its aspects, is unity in multiplicity; the unity is internal and subjective and multiplicity; is external and objective.

The Saiva disagrees with the Buddhist in holding that the action, as discussed just above, is real, because our experience of it, both subjective and objective, remains uncontradicted by and subsequent experience and because it has the causal efficiency of bringing about the realisation of the purpose, aimed at.

The word ''Kriya'' (Action) is used in the texts on the Monistic Saiva philosophy of Kashmir, not only in the sense of the empirical action, but also in that of the metaphysical power of action (*Kriya Sakti*), and the latter is the basis of the Saiva conception of the omnipotence of the Lord.

The Buddhist criticism of the omnipotence was based upon the conception of action as serial, as seen from the

empirical point of view. He denied the permanent subject, agent, doer of *Karta*, to whom the action is related, simply for the reason that it is not an empirical fact. The Saiva reply to it is based upon the idealistic, voluntaristic and epistemic points of view, as is presented in the Isvara Pratyabhijna Vimarsini. The establishment of the permanent subject, both individual and universal, is the central problem of the book, in opposition to the denial of it by the Buddhist from the empirical point of view.

The Saiva points out that the empirical point of view does not give us the whole truth, but only an aspect of it; that it fails, particularly if it is mixed up with the theory of momentariness, to explain satisfactorily the phenomena of knowledge; that it means the denial of all ethical values, because permanent subject that enjoys or suffers the fruits of action in future is the presupposition of ethics and that it means atheism.

The dualism of mind and matter or subject and object, without their essential identity and common substratum, cannot account for the relation between the subject and the object, nor can a momentary subject, whatever it be, account for the synthesis of percepts into a concept. The permanent subject, therefore, is an empistemic necessity and, therefore, a practical necessity also, because action presupposes knowledge of the thing towards which the activity is to be directed and also remembrance of the past experiences of it or of something similar to it, to determine the nature of the activity.

If, therefore, dualism and empiricism are to be rejected, and the abstract monism, that looks upon the whole universe as mere illusion, is unsatisfactory, because, according to extreme monism, there is nothing apart from the Mind on the basis of which illusion can arise, the Realistic Idealism or, to put it in Hegelian term, Concrete Monism as opposed to Abstract. Monism appears to be a fair alternative to account for the phenomena of knowledge and practical life. Even concrete monism of the Hegelian type, which admits the Ultimate metaphysical principle to be purely rational, fails to explain the irrational, the existene of which cannot be

denied. The ultimate metaphysical principle, therefore, has to be admitted to be 'Free' (Svatantra). Svatantryavada, therefore, seems to be the only sound philosophy. This "*Svatantrya*" is the philosophic doctrine, which the *Isvara Pratyabhijna Vimarsini* presents.

When it talks of the omnipotence of the Lord (*Sarvakriya svatantra*) it does not mean that the Lord has perfect freedom of action in regard to what exists separately from and more or less independently of Him and what would continue to exist even it He were not there, as the God of the dualists has in regard to the matter and the world that is created out of it. On the contrary, it means that the universe is the concretisation or manifestation of the free Universal Mind or Will; that the universe has no existence separately from and independently of the Mind; that the relation between the Mind and the universe is similar to that between a mirror and the reflections which are cast on it; that the difference between the Mind and the mirror is that the affections of the latter are due to external objects, but those of the former are due to its own Freedom. Thus, the objection of the Buddhist, "How can the doer, in spite of his relation with action, which is serial in its nature, be spoken of as one?" is answered in the very beginning of the *Kriyadhikara* by asserting that just as the unity of mirror remains in tact in spite of affection by reflections of different kinds, so the unity of the Universal Mind or the Lord remains unaffected in spite of the appearance of the multiplicity of the universe in it.

Kriyashakt is responsible for the manifestation of temporal and spatial orders and, therefore, it is free from the temporal and spatial limitation. The temporal and spatial orders shine in relation to the individual mind only. To the universal Mind the whole universe shines as indentical with itself. In the context of *Kriyasakti* some important philosophical problems such as that of the "Relation" including the relation of the subject and the object and of the cause and the effect, are discussed.

Here the characteristic doctrine of the system, technically called "*Abhasavada*", is presented in detail: the three means of knowledge, perception, inference and

scriptural authority, are discussed and the distinctive feature of the Saiva theory of inference is pointed out; the essential nature of 'being' (Sattva) and that of 'Not-being' are stated and the distinction of these conceptions from those of the other schools is drawn; and in conclusion it is said: *''Icchaiva hetuta Kartrta Kriya''*.

References

1. R.E. Wheoler, *Harappa*, p. 52.
2. *Rigveda*, VII.
3. Winternitz, *History of Indian Literature*, Vol. I, p.185.
4. The Mrgendragama, 19.
5. S.D. Sum., 4-9.
6. *Ibid*., 25.
7. *Ibid*., 121.
8. G. K., (Intro.)III.
9. S.D.Sam., 59-60.
10. G. K. (Appendix III) 35.
11. M. Ka., 79.
12. T.S., 52.
13. N.P., 216.
14. Bh, Ko., 2.
15. R.T., 5-6.
16. M.Ka., 79.
17. P.K., 27-32.
18. T. A., Vol. VI, 250.
19. M. Ka., I.
20. T. A., Vol. VI, 250.
21. T. P., 1.
22. T. A., Vol. I, 26.
23. Mr. Vr., 4.
24. *Ratna Traya*, p. 107.
25. *Mrgendra Vrtti*, p. 4.
26. *Ibid*., 1.
27. R.T., 24.
28. *Ibid*., 32.
29. *Vakyapadiyam* (Intro. Ch.), 2.
30. *Ibid*., 744.
31. Mr. Vr., 4.
32. T. San., I.
33. Mr. Vr., 3-4.
34. *Ibid*., 80.
35. *Ibid*., 132.
36. *Ibid*., 229.
37. *Ibid*., 321.

38. A. Pra. (Intro), 4.
39. Ibid.,
40. T.T. N., 22.
41. A. Pra. (Intro) 6.
42. *Tattva Prakasika*, 58.
43. T.T. N., 22.
44. *Ibid.*, 8.
45. *Ibid.*, 105.
46. *Ibid.*, 8.
47. *Ibid.*, 421.
48. P. Su., 6.
49. I. Ph., Vol. II, 177.
50. R. T., 17-18.
51. T. P., 36.
52. *Ibid.*, 37.
53. T. San., 4-5.
54. *Ibid.*, 5.
55. Bh. Ka., 3.
56. I. P. V. V., Vol. I, 153.
57. *Ibid.*, Vol. I. 155.
58. Bh. Ka. 39.
59. R. T., 8.
60. M. Ka., 12.
61. S. P., 25.
62. P. Su., 6.
63. V. P., 283.
64. T. P., 56.
65. *Ibid.*, 53.
66. *Ibid.*, 54.
67. *Ibid.*, 6.
68. *Ibid.*, 54.
69. *Ibid.*, 2.
70. R. T., 104.
71. R.T., 5.
72. R.T., 68.
73. *Ibid.*, 100.
74. *Ibid.*, 103.
75. R.T., 2.
76. *Ibid.*, 27.
77. *Ibid.*, 8.
78. R.T., 98.
79. *Ibid.*, 99.
80. *Ibid.*, 42-3.
81. *Ibid.*, 43.
82. S.P., 20-1.

83. T. P., 9..
84. R. T., 20.
85. T. P., 9.
86. R. T., 19.
87. M. Ka., 18.
88. T. P., 54.
89. *Ibid.*, 53.
90. M. Ka., 18-19.
91. S. P., 2.
92. *Ibid.*, 21.
93. T. P., 10.
94. *Ibid.*, 18.
95. *Ibid.*, 19.
96. *Ibid.*,
97. S. P., 2.
98. T. P., 12.
99. *Ibid.*, 20.
100. *Ibid.*, 18.
101. *Ibid.*, 85.
102. R. T., 85.
103. T. P., 20.
104. R. T., 85.
105. T. P., 7.
106. *Ibid.*, 10.
107. R. T., 12.
108. Inge., Vol. II, 38-39.
109. *Ibid.*, 194.
110. Ueb., Vol. I, 248.
111. T. P., 26.
112. *Ibid.*, 22.
113. *Ibid.*, 25.
114. *Ibid.*, 27.
115. R. T., 22.
116. *Ibid.*, 21.
117. *Ibid.*, 23.
118. *Ibid.*, 23-4.
119. *Ibid.*, 24.
120. *Ibid.*, 27.
121. *Ibid.*, 44-5.
122. *Ibid.*, 47.
123. *Ibid.*, 48.
124. *Ibid.*, 55-6.
125. N. Ka. 4.
126. *Ibid.*, 2.
127. *Ibid.*, 3.

128. *Ibid.*, 4.
129. *Ibid.*, 5.
130. *Ibid.*, 6.
131. *Ibid.*, 7.
132. *Ibid.*, 8.
133. R. T., 11.
134. *Ibid.*, 30.
135. V. P., ch. I, V. 144.
136. S. Dr., 73.
137. R.T., 32- 33.
138. *Ibid.*, 31.
139. V. P., 117.
140. R. T., 32.
141. *Ibid.*,32.
142. *Ibid.*, 33.
143. T. P., 28.
144. *Ibid.*, 29.
145. *Ibid.*, 29.
146. *Ibid.*, 30.
147. *Ibid.*, 31.
148. *Ibid.*, 30-1.
149. *Ibid.*, 35.
150. *Ibid.*, 35-6.
151. Mr. T., 264.
152. T. P., 37.
153. *Ibid.*, 38.
154. *Ibid.*, 38-9.
155. *Ibid*, 39.
156. *Ibid.*, 40.
157. *Ibid.*, 40-1.
158. *Ibid.*, 41.
159. S. D. S., 182.
160. T. P., 11.
161. *Ibid.*, 11.
162. *Ibid.*, 14.
163. *Ibid.*, 42.
164. *Ibid.*, 43.
165. *Ibid.*, 43.
166. *Ibid.*, 24.
167. *Ibid.*, 8.
168. M. Ka., 25.
169. R. T., 86.
170. *Ibid.*, 88.
171. S. P., 24.
172. *Ibid.*, 25.

173. M. Ka., 28.
174. *Ibid.*, 28.
175. *Ibid.*, 28-9.
176. *Ibid.*, 67.
177. P. K., 12.
178. *Ibid.*, 19.
179. *Ibid.*, 19-20.
180. S. P., 37.
181. *Ibid.*, 39.
182. *Ibid.*, 38.
183. Philosophy of East and West, Vol. I, pp. 369-79.
184. Srikam. Bh., Vol. II, 111.
185. *Ibid.*, Vol, II, 29.
186. *Ibid.*, Vol. II, 111.
187. *Ibid.*, Vol. II, 109-10.
188. *Ibid.*, Vol. II, 142-3..
189. *Ibid.*, Vol. II, 31.
190. I. I. Ph, 430.
191. Srikam. Bh., Vol. II. 32-4.
192. *Ibid.*, Vol I, 68-70.
193. *Ibid.*, Vol. I, 69.
194. *Ibid.*, Vol. I, 96.
195. *Ibid.*, Vol. I, 70.
196. *Ibid.*, Vol. 115.
197. *Ibid.*, Vol. I, 124-5.
198. *Ibid.*, Vol. I, 300.
199. *Ibid.*, Vol. I, 9Comm) 300.
200. *Ibid.*, Vol. I, 340.
201. *Ibid.*, Vol. I, 345.
202. *Ibid.*, Vol. II, 46-7.
203. *Ibid.*, Vol. I, 89-90.
204. *Ibid.*, Vol. II, 140.
205. *Ibid.*, Vol. II, 142.
206. *Ibid.*, Vol. II, 146-7.
207. *Ibid.*, Vol. II, 152-3.
208. *Ibid.*, Vol. II, 156-7.
209. *Ibid.*, Vol. II, 158-9.
210. *Ibid.*, Vol. II, 196-7.
211. *Ibid.*, Vol. II, 142.
212. *Ibid.*, Vol. II, 145.
213. *Ibid.*, Vol. I, (Comm) 567-8.
214. *Ibid.*, Vol. I, 40.
215. *Ibid.*, Vol. I, 91-2.
216. *Ibid.*, I, 287-8.
217. *Ibid.*, Vol. I, 416-17.

218. *Ibid.*, Vol. II, 427-8.
219. *Ibid.*, Vol. II, 451-52.
220. *Ibid.*, Vol. II, 484.
221. *Ibid.*, Vol, II, 484.
222. *Ibid.*, Vol. II, 496.
223. *Ibid.*, Vol. II, (Comm)50:
224. *Ibid.*, Vol. II, 493.

3

Tantra and Saivism

Whatever may be the age of the Tantras and however varying may be the views regarding their authority it will be seen that rites closely similar to those that are found in these works have it many cases a hoary antiquity. In fact, some of them in one form or other seem to have come down from primitive times and are known to be prevalent even in the present days among people with a primitive culture not in the least affected by modern civilization and culture. Many of them seem to have a universal character being popular among peoples distantly situated and having no cultural or ethnic affinity.

It is true that we miss in these the philosophy and spiritual significance, associated at least in a later stage with Tantricism in India, but still the close outward similarity would naturally induce one to put them under the same class or type. An attempt is made here to put together some references to Tantricism among ancient peoples and in admittedly old literary works. It will be seen that Tantricism-if not the Tantras-had a long history of interrupted popularity in India.

Tantricism and its Universal Character

The parallels of Tantric *Satkarmas* (the six magical rites). The use of charms and amulets, the revolting sexual rites[1] of the *Kaulas*, use of intoxicating drugs for producing ecstasy, the belief in the efficacy of mantras consisting

sometimes of apparently unmeaning syllables are found among various primitive peoples. As a matter of fact some of these constituted essential parts of primitive religion all the world over. The practice of what is called sympathetic magic is known to have been very widely prevalent in old days. It was by this means that attempts were made to acquire control over other persons.[2]

Evolution of Tantric Saivism

Tantras have originated from Lord Siva, (Swachandnatha), revealed through His five *Mukhas* (mouths), which represent His five Energies-Consciousness Bliss, Will, Knowledge and Action.

Some of these Tantras have separately been revealed by Siva by each one of His Mouths while others have been recited by Him through two or more than two of His Mouths simultaneously. The Tantras that came into existence in this way are dualistic and mono-dualistic and are known as 'Siva and Rudra' Tantras respectively. The former are ten in number and the latter eighteen. This makes a total of 28 dualistic and mono-dualistic Tantras.

When these five Energies of Lord Shiva unite with each other in such a way that each of these takes hold of the rest simultaneously, they give shape to 64 (sixty-four) Bhairva-Tantras which are purely Monistic. The thought propounded in these Tantras is called the 'Trika' Philosophy or the Kashmir Saivism.

The Monistic thought of Tantras was re-originated in the early period of Kaliyuga by the sage Durwasa who taught this philosophy to his will- born son, Tryambakanatha and to the latters will-born daughter. These two schools of thought are named Tryambaka and Ardha-Tryambaka respectively.

This Philosophy, commonly known as the Trika-system, is concerned with the three-fold existence-Siva (The universal Being), *Sakti* (The Universal Energy), and *Nara* (the individual), Like Vedanta, this system endeavours to remove the innate ignorance that separates the individual from the Universal. In addition to this, Kashmir Saivism explains that the universe

is just like its Creater, absolutely real. In this Philosophy the Universe is the manifestation of God Himself which is brought about by His Motivating power. The existence of Siva has, therefore, to be understood in the very manifestation of the universe and not in its negation.

Kashmir Saivism recognises no restriction of caste and creed and has no place for discrimination on this basis''. In fact, this philosophy is meant for all those who have desire and yearning to attain true knowledge and liberation from the bondage of repeated births and deaths.

This philosophy has been explained in four systems, namely *Pratyabhijnya*, *Kula*, *Spanda*, and *Krama*. These four system has been systematically presented by *Shree* Somananda-Natha in the 8th century in his *Shiva-Drishti Shastra* and is reflected in the *Ishwara-Pratyabhi-jnya-Sutras* by his disciple Utpaladevacharya. *Pratyabhi-Jnya* means recognising one's self once again.

This represents an act by which one realises and re-unites with the original state (Universal consciousness). To explain, take the case of a bride who has heard all about her bride-groom, his qualities and beauty, and even has seen him many a time, but without knowing who he is, she does not recognise him unless he is shown to her and told that he is the man for whom she has been looking. Same is the case with an individual who has read and heard about his being nothing but Siva, the Universal. But unless, he is guided by the Guru to recognise himself as one with the Lord, who is Omniscient and Omnipresent, he is unable to do so.

The *Kula* system was presented by Shree *Som Natna* towards the close of the 5th century A.D., and is the highest thought which explains the State of Universal Being, from which the entire universe arises and into which it merges. The forms the chief doctrine of this system and explains the state of Transcendental *Param-Siva*.

The *Spanda* system, positively speaking, is the power of consciousness which gives life to the senses. Negatively, it is a system in which no pain or pleasure or negation of these exist.

There are 112 ways laid down in the *vijnyana*-Bhairva Tantra through which an aspirant can attain the Spanda-state by mediating on the centre of any two acts, mental or physical. This system was presented in Kashmir by Shree Vasugupta-Natha in the 8th century. Kshemraja, the chief disciple of Shree *Abhivavaguptacharya*, in his work, *Sivasutra-Vimarshini*, relates that *Visugupta*-Natha invoked *Siva* Himself to help him in the disputations with the Buddhists who believed in the negatian of the Supreme Self. To him *Siva* appeared in a dream and he was ordered and guided by Him to read Siva-sutras engraved on a rock at the foot of Mahadeva Mountain which forms a beautiful back drop to this spot. Vasugupta Natha studied and copied the *Siva-Sutras* and by arguments, based on the teachings of these, defeated the Buddhist thinkers in religious discussions.

The *Krama* system is connected with *Rajayoga*, mainly touching and explaining *Kundalini-Yoga*. It stresses inter-dependent actions of *prana* and mind. In this, perfect control over the mind means perfect control over *prana*. If a yogi concentrates his mind on the centre of *prana* and *opana*, both these automatically cease to function by the force of concentration and rush into, the Central vein. It goes downwards through the *Sushmna*-path and, after touching the *mooladhara Chakra* near the rectum, rises in the form of Kundalini upwards/towards the *Sahasrara*-Chakra where it creates Consciousness of Bliss and finally raises the yogi to the state of Universal Consciousness. It should be borne in mind that the state of Universal consciousness is the final state of *Chidananda*.

Hence by realising the state of Universal consciousness, one enters in the kingdom *of Parama-siva*, The transcendental Being. For attaining the real Transcendental State of self, Kashmir Saivism lays down three means:- *Anavopaya*, *Shaktopaya*, and *Shambhavopaya*.

I. *Anavop*aya is the means concerned with the individual and the mode of practice by him is to get rid of ignorance of his true nature. This is the lower form of effort which consists of five ways of: *Uchhara*, *Karana*, *Dhyana*, *Varanopasana* and *Sthana-Kalpana*.

(a) *Ucchara:* When a seeker develops awareness while breathing in and out by adjusting his consciousness with each and every breath;

(b) *Karana-Upasana*, which is brought into practice through organs of the senses and actions and is conducted in the actual perception of ones' field of activities in daily life. Although this practice is associated with Shaktopaya, it is considered to be the chief practice in this *upaya*;

(c) *Dhyana* is a practice based on meditation. Here the aspirant concentrates on the Lord as being in the form of a Banana-lotus, the point of Concentration being in the centre of the lotus deep inside;

(d) *Varanopasana* is conducted on sound which comes in hearing at the time of meditation. This *Varnopasana* is chiefly a practice on *Anahat* and leads one to the realization of the True-nature.

(e) *Sthana kalpana* is a yogic practice in which one directs one's consciousness on some mediating centres in the body like the heart, navel or the space between two eyebrows. The practice involves simultaneous reciting of mantras through mind only. It may be mentioned that all these practices of Anavopaya are connected with the 'Krama' system of Kashmir Saivism.

II. Shaktopaya is a yogic practice of thought only. In this no recitation of mantras or breathing exercises is involved.

(a) The *Sadhaka*, has to concentrate on any super thought like, I am all, I am all consciousness, I am Transcendental Bliss an so on. This thought must be adjusted in mind with such an awareness that no other thought comes in to break the chain of the awareness of the thought. There is another practice on the level of Shaktopaya which prescribes fixing of one's mind at the time of looking at any two objects, on the points when ones eyes move from one object to another and establish the thought in the centre of these two. The *Sadhaka* established in this awareness enters in the state of Transcendental consciousness and passes from duality to unity. It may be borne in

mind that all these practices of Shaktopaya are connected with the Spanda system of Saivism.

III. *Shambhavopaya* is a path in which the knowledge of the Ultimate Reality comes through the practice of emptying one's mind absolutely of all thoughts. To get well established in this course, three ways have been laid down, namely *Vishwachitpratibhimbatvam Paramarshodaya-krama*, and *Mantradyabhinnaroopa-tvam*.

(a) *Vishwachitpratibhimbatvam*: In this the seeker lives in the awareness that the whole Universe, consisting of six paths, is reflected in the mirror of one's own consciousness, and by the uninterrupted flow of this awareness, a seeker enters in the Universal Consciousness. He perceives the first flow of all the universal activities which result in *Shambhava Samadhi*.

(b) *Paramarshodayakrama:* The second way is to understand that the whole field of sounds, words and sentences is nothing but the Supreme Self. To explain break up sentences into words and let these words in turn be disintegrated into individual sounds where ultimately these merge into the Supreme Transcendental Soundless sound. In this way, by the grace of the Master, one's mind is focussed towards the *Shambhava* State of *Smadhi*.

(c) *Mantradyabkirhinnaroopatvam :* The third way in the sphere of *Samphavopaya* is the practice of, the Universal I-Consciousnes. Here, one has to develop awereness of I-Being in the world of all sounds by living in the first move of every action. By developing this awareness one enters in the Kingdom of *Shambhava*-State. These three ways of *shambhavopaya* are associated with the Kula-system of Kashmir Saivism.

It would not be out of place to mention that the first *Upaya* is called *Kriyopaya*, because it is experienced by such methods as reciting of mantras, regulation of breath, fixation of postures and mediating on some Divine Form. Shaktopaya is called *Jnanopaya*, because this is adopting of methods into

the cognitive field of means, such as you find in the following assertive awareness-'I am 'Siva', 'I am Bliss', 'I am Transcendental God Consciousness' etc. The third *upaya*, *Shambhavopaya*, is called *Ichhopaya*, as it is attained through *Will* only. In this upaya the seeker lives in the world of first move of all actions and all cognitions. It is meant only for those great souls who have developed their awareness of *Chit*-Consciousness through the kindness of the Master. There is another higher method above *Shambhavopaya* called *Anupaya*....effortless effort or methodless method and is with great reverence named as *Anandopaya*. In this state one has to reside in the awareness of Transcendental Bliss....

This is meant only for those blessed souls who have already united their individual Consciousness with the Universal Cons-ciousness. Just as the poisonous effect of a venomous Cobra is transmitted to a person from a distance, in the same way a mere glance of the one who has attained the state of *Anupaya* makes one enter the kingdom of Transcendental Bliss, or just as.with an intentional touch of the flame of a candle another candle burns with the same splendour, in the same way the intentional touch of a great yogi residing in the Anupaya State sends the seeker into the same state of *Anupaya* without making the least difference between the master and the disciple.

Hence, the mothodless method of this Upaya no doubt bears the imprint of Immortality. This anupaya should be adjusted in the Pratyabhijnya system of Trika through. The Realized Soul may throw off his physical body in a sacred. Pure shrine or in the house of a very degraded and Low caste or while leaving his body may remain in the state of unconsciousness, he is absolutely united in God-consciousness.

Schools of Tantra

The Tantra-worshippers are divided into various sects and sub-sects according to the deities worshipped and the ritualistic procedure followed. The *Saktisangamatantra* (V. 92-3) refers to the sects of *Vaisnavas*, *Ganapatyas*, Saivas, *Svayambhuvas*, *candras*, *Pasupatas*, *Cinas*, Jainas, *Kalamukhas* and *Vaidikas*. The Saivas (the worshippers of

Siva), the *Saktas* (the worshippers of Sakti or the Divine Mother) and the Vaisnavas (the worshippers of Visnu) are the three principal sects and the *Sauras* (the worshippers of Sun) and the *Ganapatyas* (the worshippers of Ganapati or Ganesa) are two minor ones, judged by the number of followers they have.

The above sects are again sub-divided into various sub-sects. The characteristics and occasionally even the names of these sub-sects are not definitely known. The worshippers of Siva are referred to under four groups in the Bhamati under *Brahma-sutra* II. 2. 37. They are the Saivas, the Pasupatas, the *Karunikasid-dhantins* and the *Kapalikas*. Bhaskaracarya in his commentary on the same sutra reads *Kathaka-siddhantins* in place of *Karunika-Siddhantins*. *Srinivasa* of the Nimbarka school in his *Vedantakaustubha* and Vedottama in his *Pancaratrapramanya* gives an entirely new name in its place, e.g., the Kalamukhas, this name occurs as *Kalamukha*[3] who are stated to consider as the means of their gaining success in life the following: bathing in ashes of burnt corpses, eating from human skulls, carrying a staff, placing wine-pitchers and worshipping the God presiding over them.[4]

The *Viragama* refers to four schools of Saivas as *Samanya Saiva*, *Purvasaiva*, *Misrasaiva* and *Suddhasaiva*.[5] Some of the Puranas refer to the sects variously as Vama, Pasupata, Soma, Langala, Bhairava, Kapala and Nakula.[6] They were considered un-vedic and a two-fold division of the Saivas as Vedic and un-vedic is laid down in the *Vayu Samhita* as quoted by Appaya under Brahmasutra II. 2. 38. Langala and Nakula may have reference to the Nakulisa Pasupatas whose doctrines are enunciated in works like the Pasupatasutra, Ganakarika and the *Sarvadarsanasamgrah*.[7]

The *Kapalas* or *Kapalikas* seem to have been closely related to the Somas, Saumas or Somasiddhantins.[8] They carried and knew the secrets of the six main *mudras* and two *upamudras* or minor *mudras*. They are the four ornaments of the neck, ear and head (kanthika or ghantika, rucaka, kundala and sikhamani), ashes, the sacred thread, the skull and the staff.[9] One whose body is marked by these signs is not born again in this world. A Kapalika attains to emancipation

through the meditation of the supreme being residing in the female organ. He is adorned with garlands of human bones, takes his food from a skull, drinks wine from the skull of a Brahmin, worships Mahabhairava with human sacrifice and offers oblations of human flesh to the fire.

Gunaratna refers to a number of sub-sects: Bharata, Bhakta Laingika etc.[10] They do not observe any caste-distinction. But they do not seem to have occupied a position of dignity in society and thirty two stories are related in a work called *Bharatakadvatrmsika*[11] to ridicule the Bharatas and expose their faults, foolishness and moral depravity. Of Saiva schools the Pratyabhijna school of Kashmir, the followers of Siddhantagamas of the south and the Lingayats or the Virasaivas deserve special mention. They are well-known for their large following and their rich literature giving exposition of their philosophy and rituals.

A noteworthy characteristic of the Virasaivas, a comparatively late school, is their obligation to carry the phalus with them. The Mattamayura sect that flourished in the 9th century near Gwalior had a good many temples and an extensive literature. Some of their works are found in the Nepal Durbar Library and one work the *Isanasivagurudeva-paddhati*, has been published (TSS)[12]. It is not known if the assembly of Pasupata teachers (*Pasupatacaryaparisat*) to which a land grant[13] was made by Narayanapala of the Pala dynasty of Bengal has reference to any particular sect.

Tantric Saints and Authors

Among a host of Tantric saints and authors of Kashmir, the most renowned name, is that of the polymath Abhinavagupta (tenth or eleventh century). His *magnum opus*, and the most voluminous of his works, is the *Tantraloka*, which is 'primarily concerned with the systematic presentation of the teachings of the Kula and Trika systems'. He was a great *sadhaka* as well as a vastly learned scholar. It is from the Kula system that he seems to have attained perfect satisfaction and peace.

Presumbly, it is on account of this that he paid a more glowing tribute to his Kaulika teacher, Sambhunatha, than to

anyone else. He had to go to Jullundhur to learn Kulika literature and practices from this teacher.[14]

A number of Tantric works pertaining to the Sakti cult are known to have been attributed to Sahib Kaula, which seems to have been a Tantric ecclesiastical designation in Kashmir. A person occupying the position in the 17th century was the author of the *Devinamavilasa* [15] composed in 1723 V.S. It explains the significance of the 1000 names of the Divine Mother occurring in the *Bhavanisahasranamastotra*. Every chapter of the work ends with a verse colophon which occasionally refers to other works of the author. A manuscript of a second work, the *Kalpavrksa*, composed in 1733 V.S. was reported to be in the possession of Pandit Madhusudan Kaul, late Superintendent of Archaeology, Kashmir, who claimed to be a descendant of this illustrious personage.

Of other works attributed to Sahib Kaula who may or may not be identical with the author of the books just mentioned the Srividyanitya-pujapaddhati (RASB., VIII. 6354) is a big ritualistic work dealing with the details of the workship to Tripura and theSarikastava (RASB., VIII. p. 568) is a hymn to the goddess Sarika. Sahib Kaula in whose honour as a guru hymns were composed by Jyotisprakasa[16] and Cidrupa (RASB., VIII, p. 868-70) might have flourished in the 19th century.

The designation of the author, far more than the works, which possess few marked characteristics, appears in the present case to be immensely interesting. The functions attaching to the position and its real nature are not known. But the boastful manner in which references [17] to it are made is sufficient indication of its high dignity.

The Saiva Class of Deities

The Saiva class of deities includes Siva with his different forms, Ksetrapala and the Bhairavas whose number is usually given as eight. Of the forms of Siva the one worshipped with the mantra of five or six syllables [18] is the most popular. Here, the deity is like a silver mountain. He is adorned with the beautiful moon. His limbs are brightened with jewel ornaments. He has the axe, the deer, *Vara* (blessing) and

abhaya (assurance) in his hands. Seated on a lotus he is eulogized by the gods on all sides. He is the primeval being, the seed of the universe, the remover of all fears, five-faced and three-eye. Ksetrapala is better known as a *folk-deity* for whose propitiation women keep vows in different parts of Bengal. The need of offering worship to the deity at the beginning of all rites is emphasised in the Kularnavatantra (VII. 32).

As regards special offerings to be made to the deity different works prescribe different objects. The *Tantrasara* provides for a piece (of flesh) with condiments while the Isanasivaguru-devapaddhati (pt, II, p. 188-9) suggests a preparation of rice. *Masa* pulse and grainpowder are sanctioned by the Skandapurana and the *Dakinitantra*. In folk-rites in Eastern Bengal powdered fried rice is the principal object offered to the deity. The deity is differently described in different works like the *Dakinitantra* (VSP. MS., fol. 16b, 17a). *Merutantra* (32. 227-8), *Isanasivagurudevapaddhati, Saktanandatarangini* (12.3), *Purascaryarnava, Tantrasara, Kaulavalinirnaya* (p. 33 of Avalon's-ed.), *Skandapurana* Kumarikakhanda (62, 18, 25). There appear to be some common Saivaite characteristics in all these various descriptions.

The eight bhairavas, Asitanga, Ruru etc., as also Mahakala are worshipped along with the goddess Kali. Of these Mahakala [19] is described as dark-coloured, holding a staff and a club, having his waist covered by tiger's skin, adorned with a garland of skulls. He is fierce like the fire, his teeth making his face fearful. He is a child with a fat belly, red cloth, erect hairs. He is three-eyed with a digit of the moon dazzling in his matted hairs. Vatukabhairava in known through a hymn (vatukabhairavastotra) popular in Bengal.

The hymn describes the deity as surrounded by dogs, having eight, four and two hands, a girdle of snakes, hairs of the colour of fire. He is like the black cloud, having the hue of black collyrium, a face fearful for the teeth. The saradatilaka (20, 50-53) has descriptions of three forms of the deity none of which agrees with the one referred to above.[20]

Tantric Literature

The enumeration of the topics of *Agama*, Tantra and Yamala give us an imperfect idea about the Tantric literature. Thus, according to the *Varahi Tantra* as quoted in the *Sabdakalpadruma* under the word Tantra. Agama deals with seven topics, e.g., cosmology, destruction, worhip of god, sadhana, Puras-carana, the six black rites and four-fold meditation. *Yamala*, it says, deals with cosmology, astronomy, division of castes, *yugadharma* etc, M.M. H.P. Sastri derives the word from Yamala which means union and supposes that the Yamalas were probably "designed to inculcate the worship of united deities."[21]

Tantra is defined as what gives account, among other things, of places of pilgrimage, origin of gods, royal duties, and mythological stories.[22] A fourfold division of Tantra topics is indicated by the four sections into which some Tantra works are found to have been divided. The *Matanga Paramesvari Tantra* has four padas or sections entitled *Vidya, Kriya, Yoga* and *Carya*.[23] The commentator Ramakantha has *Upasya* and *Siddhi* in place of Yoga and Carya. The Tantra literature as a whole is also known to have two broad divisions e.g., *Kriya Tantra* and *Yoga Tantra*. A ten-fold division of the topics of the Pancaratra system is given in *Ahirbudhnya Samhita* (Ch. XXI).[24]

Broadly speaking the vast literature of the Tantras of the various sects is ritualistic in the main. And these rituals have got many interesting features, both from the standpoint of the religious of India and from the stand-point of comparative religion. A reference may be made here to the characteristic features of the Tantra form of worship. *Diksa*, or initiation, which is the most essential preliminary of the Tantra from of worhip, invests one with the right to follow the injunctions of the Tantras.

Every Hindu, irrespective of the caste of sex to which he or she belongs, may be, and until very recently was, initiated with proper ceremonies by the family preceptor, or some of his superior near relatives, into the worship of a particular deity. At the time of initiation one of the many *mantras* with

which a deity is worhipped is communicated to the initiated who is to keep it concealed within like the most valued treasure. The mantra and the deity approapriate for a particular person are determined by family practices as well as by the personal peculiarities of the person, concerned, who is to mutter the *mantra* not only at the time of worship of the deity, but also when observing his daily duties, such as when getting up from bed in the morning, or when taking a bath. When a worshipper has attained to sufficient spiritual development he may undergo superior types of initiation culminating in *purnabhiseka*.

The form of worship is essentially the same in connection with all deities, there being only minor differences and peculiarities in the details of procedure which are pointed out in special treatises dealing with particular deities. Two important features of worship are *bhutasuddhi* and *nyasa* which aim at the purification of the body and help the gradual realization of the supreme ideal of the Tantra form of worship, viz. the identity of individual soul with the Supreme Soul. The *mantras* with which the deities are invoked consist of one or more syllables indicated by word-symbols which differ in different schools and are ex-plained in special dictionaries. Various rites are prescribed for making the mantras efficacious. Of these an extremely important one is the *purascarana* which consists of five elements: "the muttering of the *mantra* for a prescribed number of times, *homa, tarpana*, and *abhiseka* with the same *mantra*, followed by the feeding of Brahmanas."

The worship is offered on an image of the deity, on a consecrated pitcher filled with water on which fruits and mango-sprouts are placed, or on a mystic diagram (yantra) which represents the deity. An image is preferred in Begal, and the diagram elsewhere. A reference may be made here to the Tantra system of *yoga* which provides a complete code of self-discipline. The elaborate rites of worship and the yogic practices often go hand in hand. The internal worship of the Tantras has a close relation with these practices.

Besides normal daily worship there is provision for special festive worship of various deities on different

occasions. There are also rituals, especially in connection with Sakti deities, consisting of apparently revolting sensuous practices which are responsible for the disrepute in which Tantricism in general and Saktism in particular are usually held in modern times. These are the *satkarmas* (the six black rites[25]) *dutiyaga* (involving the use of *pancamakara* [26] or wine, meat, fish, fried or parched grain and sexual intercourse), and *savasadhana* (worship with a corpse).

To make the Tantras complete and self-sufficient Tantric counterparts of Vedic and Smrti rites were also added to the Tantra ritual in course of time. Thus, we have got elaborate rules for the Tantric sacrifice in contrast to the Vedic. We have reference even to Tantric sacraments (*Samskaras* like Upanayana etc.). We have Tantric parallels of all *Smaritic* and *Puranic* rites complete in every detail. The Durbar Library of Nepal has a manuscript of a work called the *Prayascitta-samuccaya* which is represented as forming part of the *Vathula Mahatantra* by Hrdayasiva, disciple of Isvarasiva, which appears to prescribe expiatory rites according to the Tantras or Agamas. [27] A similar work is also the *Jayakhyasamhita* of Cakradatta [28] which deals with Tantra form of expiatory, funeral and other rites.

The most interesting development appears to be the utilization of Vedic mantras in apparently revolting Tantric rites, e.g., pancatattva-sodhana or the purification of the five *tattvas, viz., madya* (wine), *mamsa* (meat), *matsya* (fish), *mudra* (fried grain) and *maithuma* (sexual inter-course). Prescription for this is met with in a number of *Tantra* digests:

> "the Tantrasara of Krsnananda (16th-17th century), the *Tararahasya* of Brahmananda (16th century), the Syamarahasya of Purnananda (16th century) and the Pranatosini of Pranakrsna and Ramatosana (19th century)."

As authorities for the prescription the Tantrasara refers to the Svatantratantra, the Syamarahasya to the Bhairavatantra and the Pranatosini to the Uttaratantara. The ground for the prescription is, however, not stated and it is difficult to discover any relation between the mantras, at least most of them, and the rites.

Saiva Works and Tantras of Kashmir

Kashmir produced polyhistory like Ksemendra (11th century) and Abhinavagupta (c. the latter half of the 10th century to early 11th century). The systems of poetics, *viz., Alamkara, Riti* and *Dhvani*, originated in this province. The founders of these schools were respectively Bhamaha (c.7th--8th cent.), Vamana (8th--9th centuries) and Anandavardhana (9th century) As regards *Rasa* school, Kashmir may be said to have been the pioneer. In the *Dhvanyalaoka,* Anandavardhana, for the first time, clearlystated *rasa* as the most excellent element of poetry. In later times Visvanatha (c. 14th cent. 1st half), in his *Sahityadarpana*, unequivocally stated *rasa* as the soul of poetry. The *Rajatarangini* of the Kashmirian Kalhana (11th-12th cent.) is practically the only work in Sanskrit, which can claim to be historical. The Kashmirian Damodaragupta (8th-9th cent.) has created a new literary *genre* by his Kuttanimota, an erotico-comic satire on courtesans.

The literature of the *Trika* system, known as *Trika-sastra*, *Trika-sasana*, or Rahasya-sampradaya can be broadly classified as:

I. Agamasastra
II. Spanda-sastra
III. Pratyabhijna-sastra

I. **Agama-Sastra**: Believed to have been revealed, it comprises eleven Tantras including *Malini-vijaya* and *Rudrayamala*. In the early stage, these works were interpreted from the dualistic, even pluralistic viewpoint. The Trika system actually began with the Sivasutras, supposed to have been revealed to Vasugupta (c. 9th cent.) to refute the dualistic view. Samkaracarya (c. 9th cent.) is said to have visited Kashmir. His visit supplied the impetus which resulted in the formulation of Sivasutras. Of the commentaries on the *Sutras*, well-known are the Vartika of Bhaskara (c. 11th cent.) and the *Vimarsini* of Ksemaraja, identified by some with the aforesaid Ksemendra, by others with Ksemendra's namesake who was a pupil of Abhinavagupta, mentioned earlier. With the firm foothold of the *Trika* system, some of the aforesaid dualistic Tantras were interpreted from the

monistic point of view. Besides Vasugupta, several other scholar -devotees contributed to the development of Saivism in Kashmir. Of them, famous were Kallata (8th-9th cent.), Somananda (end of 9th cent.), Utpala (9th-10th cent.) Bhaskara (c. 9th cent.), Abhinavagupta, Ksemaraja and Jayaratha (c. beginning of 13th cent.).

II. **Spandasastra**: Spanda means vibration or activity of Siva. It is supposed to be the cause of all distinctions. This Sastra is based on the Spandasutras, generally called Spandakarikas which are a sort of running commentary on the *Sivasutras.* The *Spandasutras*, attributed to Vasugupta by Ksemaraja, appear to have been composed by Kallata, a pupil of Vasugupta. On the Sutras there is a *Vrtti* or commentary by Kallata.

III. **Pratyabhijna-Sastra**: For about a century following the development of the Spandasastra, there was a sort of interregnum in Saiva philosophical literature. The period that followed was marked by the onslaught of Buddhism on Saivism. To contain the formidable foe, Kashmir developed the systematic philosophy of Pratyabhijna. It is so called because it regards recognition *(Pratyabhijna)* of reality as essential for liberation. This philosophy is based on the Sivadrsti of Somanada. Of the other works of this class, well-known are *Isvarapratyabhijna* or *Pratyabhijna-sutra* or *Pratyabhijna-vimarsini* or *Laghuvrtti* by Abhinavagupta, author also of the *Pratyabhijna-vivrti-vimarsini,* a commentary on Utpala's *Vrtti*. Ksemaraja's *Pratyabhijna-hrdaya* is an important compendium. He has other works too. In the Kashmirian school of Tantra, five Makaras are not taken in the literal sense, but their substitutes are prescribed.

We shall now take up the Tantras and Saiva works of Kashmir:

Isvara-Pratyabhijna: It is by Utpaladeva. Son of Udayakara, he had a son, Vibhramakara, and a fellow student, named Padmananda. According to a tradition, Utpala was a native of Guptapura (Kashmiri Gotapora) not very far away from Kalasripura (modern Kalaspur). Utpala, who perhaps flourished in the first quater of the 10th cent. AD., must be

distinguished from Utpala Vaisnava, author of the *Spanda-pradipika*. Besides this work, Utpala is credited with the authorship of the following works:

(1) *Siddhitrayi*-the triad comprising *Isvara, Sambandha* and *Ajadapramatr-siddhi*-these embody the main points discussed in the *Isvara-prabhijna*.
(2) *Vrtti* on *Sivadrsti* and *Isvara-pratyabhijna*-fragments available.
(3) *Vivrana* on the *Isvara-pratyabhijna*
(4) *Stotravali*.

The *Isvara-pratyabhijna* is divided into four sections:

(1) Jnanadhikara-dealing with cognitions. It has eight subdivisions, viz., (i) Upodghata, (ii) Purvapaksa-vivrti, (iii) Para-darsananupapatti, (iv) Smrtisakti-nirupana, (v) Jnanasakti-nirupana, (vi) Apohana-sakti-nirupana, (vii) Ekasraya-nirupana, (viii) Mahasvarya-nirupana.
(2) *Kriyadhikara*-dealing with activity. Its subsections are-(i) Kriyasakti-nirupaṇa, (ii) Bhedabheda-vimarsana, (iii) Mana-tatphalameya-nirupana, (iv) Karya-karana-tattva-nirupana.
(3) *Agamadhikara*-discussing the 36 Tattvas of Saivism. Its subsections are-(i) Tattva-nirupana, (ii) pramatr-tattva-nirupana.
(4) Tattvartha-samgrahadhikara-discusses the essential nature of the Highest Being, and recapitulates the substance of the foregoing Adhikaras. Its subsections are (i) Tattvartha-nirupana, (ii) Guru-parva-krama-nirupana.

The *Isvara-pratyabhijna* has a commentary by Abhinavagupta, called *Vimarsini* which exists in two forms, one shorter (*laghvi*) and the other longer (*brhati*). The latter is supposed to be based on a gloss by Utpala himself, which is now lost.

The fourth Adhikara is the epitome of the three preceding Adhikaras. Its contents are as follows: Mahesvara alone is the soul of all beings. Abhinavagupta makes it clear that He is of the nature of consciousness which has no difference in different places, times and in nature. The question may be posed-well, if Mahesvara alone is the soul, what is the

bondage for releasing which this effort is made? the answer is that, through the force of ego, people think ''I am so and so.'

The question may be asked-whose bondage is it, who exists other than Isvara. The reply is the real nature of oneself being unknown, one is called a *purusa. Purusa* creates joy and sorrow. Isvara is *Pati* and men are Pasus. By practice in the Prescribid manner Pasus are freed-freed from animality and godlessness is seen. When one's identity with God is realised one becomes jivanmukta. A liberated person feels that he is one with all things, whereas the fettered one feels otherwise. *Parama Siva* is beyond proof, because all the Tattvas are merged as *Cit* (consciousness) in Him. One who realises *Atman* as Isvara and *Jnana* and *kriya* as nothing beyond Him, knows what he desires and acts with this very body, he becomes *jivanmukto*. After death he becomes *Paramesvara* himself.

In conclusion, the author says that he has revealed the easy (*sughata*) path declared by the *Gurus* in the *Siva-drsti*. Abhinava makes it clear that the path is stated to be easy because it is devoid of the path involved in external and internal rites and practices like *Pranayama*.

One, following it, realises that *Atman* makes the world and absorbed in Sivahood attains Siddhi. Abhinava raises the question-if *Atman* exists, then there is no difference between its recognition and non-recognition. When there is sprout, the seed does not remain unrecognised. The reply is-there are two things, one external like the sprouts, and the other internal like love. The former does not necessitate recognition, but the latter does. In the realisation that 'I am Mahesvara' recognition is a must. The necessity of recognition is illustrated by a very convincing analogy. The husband may be present near the wife, but so long as she does not recognise him she does not get joy. Similarly, though Visvesvara is in one's *Atman*, His presence is unknown; as such there is no effect on the person concerned. So, pratyabhijna is necessary. The author concludes the work by saying that it is written by him for the people who can attain *Siddhi* without effort. Abhinava states that it is accessible to all irrespective of caste, etc.

Siva-Sutra

As stated before, the *Siva-sutra* are traditionally believed to have been revealed to Vasugupta. It contains three sections (*prakasas*), and a total of 79 *Sutras*. Bhaskararaya refers to the tradition in an introductory verse (3) of his commentary on the *Siva-sutra*. He further records that Vasugupta handed the same to Kallata, who, with the help of these, expounded the Trika system by his own *Spandasutra*. Kallata, in his turn, transmitted the *Sutras* to Pradyumnabhatta, son of his maternal uncle. Pradyumna taught the same to his son, *Prajnarjuna* who passed them on to his pupil, Mahadevabhatta. Mahadeva gave them to his son, Srikanthabhatta. Bhaskara says that, having obtained the same from him, he composed the *Sutra-vartika* at the request of his pupils. Bhaskara, in the colophon to his Vartika, mentions Bhatta Divakara as his father.

The *Siva-sutras* were commented upon, besides Bhaskara, by Ksemaraja who has been mentioned earlier. Bhaskara's commentary, rather explanatory vartikas names the three *Prakasas* of the *Sutras* as *Samanya-cit-prakasa-svarupa-nirupana, Sahaja-vidyodaya, Bibhuti-spanda* respectively. These are in the forms of *Karikas*, and are purported to explain what has been said, what is unsaid or said in a difficult manner.

Ksemaraja's *Vrtti* is a running commentary. The contents of *Siva-sutras* are briefly as follows: Caitanya or consciousness is identified with Atman, The Vartka states that *Caitanya* consists in *jnana* and *kriya*, and as it is not covered by impurities, it is Siva.

This *Caitanya* is followeed by *jnana* or knowledge. The *Vartika* explains the knowledge as 'I'. 'This is mine'. Ksemaraja suggests the alternative reading *ajnana* (ignorance). By *jnana* or *ajnana* he means the knowledge of the objects of senses. Saktis are four, viz., Amba, Jyestha, Raudri, Vama; these are the forms of Siva. Their bodies are *Kalas* consisting in the letter from A to Ksa which are the sources of word (*sabda*). This bondage of knowledge can be removed by effort (udyama) which is called Bhairava. Desire (iccha) of Paramatman is

stated to be the transcendent Sakti. The entire phenomenal (*drsya*) world is the body of the Lord as *Cit* or consciousness is pervasive. As a means of removing the evil of ignorance the realisation of *Siva-tattva* as the attributeless luste is recommended.

Siva's strength and sight constitute what is called Sakti. The knowledge of *Atman* is *Vitarka*, i.e., the feeling of one's identity with Siva, the universal soul. *Samadhi-sukha* (the joy of concentration and meditation) is Lokananda. The *vartika* identifies *loka* with the Eternal One, the soul of all; it is He who is joy. The attainment of the state of Cakresa takes place from the rise of pure knowledge which consists in the realisation "I am all'(sarvahamboddha), i.e., the identification of one's ownself with everything. The state of *Cakresa* has been explained in two ways. It may mean the eight well-known *Siddhis* called *Anima, Laghima*, etc. Or, Cakra is Samvit (consciousness); so the state of Cakresa means the possession of excellent knowledge well-known in Yoga-sastra . Pure consciousness is *atman* for the realisation of which *mantra* is necessary. Those, who are very powerful spiritually, can have the above realisation without *mantra*. But, those who are less powerful require *mantra*. *Mantra* is identified with *Citta* (mind) which, the *Vartika* says, is Siva who is devoid of attributes, is omniscient and beyond the limitations of space and time. For success in mantra effort is necessary.

The Vartika explains that mantra is the innate nature of the power of *Cit*. By incessant meditation on it Yogins attain success. *Mantra-rahasya* consists in the body in the form of *Viday*. When the mind, turned away from the objects of senses, is fixed in Cit, nescience (*avidya*) disappears. When true knowledge of the non-dual Supreme dawns, the state of Siva, Called *Khecari*, arises, Khecari is derived thus. Kha is the sky in the shape of *Cit*. That which moves about there is called Khecari. As it leads to the attainment of the state of the one who is medicated upon, it is called the state of Siva (*sivavastha*).

Mudra (*Khecari*) and *Mantra*, as means to the goal have been stated. But, how to get the power arising from these?

The answer is *Guru* who represents the Sakti of Sambhu. He explains the truth, and shows the way. Guru leads one to the knowledge about the *Kriyasakti* (power of doing) of the Lord. The fire of knowledge being burnt, the gross body, which is subject to the fruits of action, yields place to the divine body. The sustenance (*anna*) of this divine body is *jnana* that is true knowledge. Here Ksemaraja differs. He takes the body to mean the gross and subtle forms of it. Such body is offered to the fire of *Cit*. He takes jnana in the sense of false knowledge that causes bondage. It is called *anna* as it is eaten up by *Yogins*. This *jnana* leads to the destruction of false knowledge, and one perceives the illusory nature of things arising therefrom.

Atman[29] has been identified with *Citta* which is enveloped by jnana, *i.e.*, perception of passion, etc., connected with the objects of senses. Maya (illusion) is want of discrimination with regard to the *Tattvas*. The idea is that atachment to the objects of senses is the obstacle on the way to the goal. True knowledge comes from the conquest of delusion (moha). The Yogin must be ever awake spiritually; this leads to *jivanmukti*.

Atman is called a dancer as it throbs according to different conditions. Of this dancer the stage is the inner soul. It may be seen that *atman* and the *antaratman* (inner soul) are different from each other. the *Vartika* makes it clear that, when there is outward flash (*bahirunmesa*), *Atman* is called a dancer. When there is inward wink (*antarunmesa*) that very *atman* is called *antaratman* (inner soul). The senses are the spectators.

The aspirant should contemplate the *Bija* or germ in the shape of Cit-*Atman* which is Supreme Power, the cause of all. A Yogin, being *asanastha*, easily sinks into the inner lake. Here asana appears to mean thegreatest power derived from Sakti by which he gives up all kinds of *dhyana, dharana* and other activities, and, being turned inward, contemplates the Supreme Being alone. The lake is the realisation of the Highest.

The destruction of false knowledge by means of true knowledge leads to the cessation of rebirth; this is *jivanmukti*.

The text is Vidya-vinase *janma-vinasah. Vidya* is taken by the *vartika* in the sense of *asuddha* vidya (false knowledge). But, Ksemaraja takes it to mean correct knowledge. He interprets the *sutra* thus-*Vidaya avinase, i.e.*, there being no destruction of true knowledge. By *janma* he means the senses which are the cause of action accompanied by ignorance and are full of misery. One, who has acquired the correct knowledge, becomes like Siva in life, and Siva Himself after death.

The function of the body is the great festival (*mahavrata*) of a powerful person; this is *Pasupata-vrata*. The speech of one, who observes this vow, is *japa*. By this *vrata* and *japa*,the knowledge of *Atman* dawns on the pasus (people tied by the bonds of delusion, etc.); this dawning of knowledge is *dana* which leads to the wearing out of the *pasa* or bonds. Then they become fit for *Diksa* which consists in *dana* (gift of mantra) and *ksapana* (wearing out of *pasas*). A *Kevalin* is free from pleasure and pain, i.e., no thought of these enters into him.

Moha is stated to arise from *Abhilasa* (desire). When Moha disappears, a person is freed from the fruit of action. A person, who is not liberated, is enveloped by a cloack (*kancuka*) in the form of five gross elements. By the means, stated earlier, one becomes like Siva in this life, and one with Siva after death. The entire world is the manifestation of the *iccha* (desire) of the Lord. When a person, according to the instructions prescribed earlier, gets rid of the impurities, and again realises the *Atman*, he is reunited with the Lord. When he realises his identity with the Supreme Being, he becomes Siva, full of joy.

Spanda-Karika

It consists of 52 *Karikas*, divided into three *Nisyandas* or sections called respectively *Svarupa-spanda, Sahajavidyodaya* and *Bibhuti-spanda*. It has a *Vrtti* or commentary byKallata. The contents of the *Karikas* are briefly as follows:

> Siva, possessed of Sakti, creates the world by his *unmesa* (opening of eyes) and dissolves it by *nimesa*

(closing of eyes). The question is-how is the Sivahood of a man, who is subject to rebirth, declared? The answer is this. There is no obstruction to one in whom all this phenomenal world resides and from whom all this enanates. The idea is that as he is not enveloped (by delusion, etc.), there can be Sivahood even in thestate of one who is subject to rebirth. His Sivahood is not covered in any condition of *jagrat, Svapna, susupti*. He is beyond happiness, sorrow and delusion. He is neither *grahya* (that which can be taken) nor *grahaka* (one who takes.). When one's ego disappears, one attains the Supreme state. In such a condition, one becomes the knower and the doer; then one can do or know everything that is desired.

There are two *avasthas*, one *Karya*, the other *Kartrtva*. The former is destructible, the latter imperishable. It is only the effort for *Karya* that is effaced. One, who is unwise, thinks himself to be effaced when that effort is effaced. In reality, one's own nature is not subject to destruction. The *bhava*, that is turned inward and is omniscient, is never effaced. That *bhava* as *Cit* remains. That *Cit* is felt by one who is well awake or fully possessed of knowledge saprabuddha in all the conditions of *Jagrat, Svapna* and *Susupti*.

Possessed of Supreme Sakti in the forms of *Jnana* (knowledge) and *jneya* (object of knowledge), the Lord shines in the conditions of *jagrat* and *svapna*. In *Susupti* and *Turya* conditions, He is perceived only as *Cit*. The *Gunas, Sattva, Rajas* and *Tamas* do not envelop the inherent nature of the yogin. These Gunas, obstructing the perception of the existence of *Cit*, cause the people of little enlightenment to fall into the fierce path of rebirth which is difficult to cross; because such people find *Atman* possessed of these qualities and not as *Suddha* (pure) and *Buddha* (enlightened).

One, who always makes effort for the manifestation of the real nature of *Spanda-tattva*, even in the *jagrat* state attains one's own nature called turya-bhoga. When a person becomes very angry, delighted or bewildered or when he runs, the rise of spanda is to be understood and should be

learnt from the Guru. A man who, having left all other duties, is absorbed in spanda-tattva, realises the highest truth. In such a yogin the moon (*manas*) and the sun (*spana*), having left the body, a replica of the universe, set in *Susumna Nadi*. Then, in that vast sky, devoid of the moon and the sun, a man full of delusion by svapna, etc., remain confined in a state of sleep. When awakened he remains uncovered (by ignorance, etc.).

The mantras, which are powerful, having resorted to that power of *Sakti*, proceed in respective duties. With duties ceased, people, who are calm and free from the taints of *Maya*, are merged in that sky along with the devotees' mind. So, as they are joined with Siva, they are said to be possessed of the characteristics of Siva. With that *Atman*, which is all-encompassing, there is no condition in the thoughts of word and sense that does not suggest Sivahood. So, the *bhokta* (enjoyer) himself is present everywhere as *bhogya* (object of enjoyment). One, whose mind is of this nature that it feels that all the world is pervaded by me and looks at everything as sport, becomes jivannukta.

A devotte, by means of *mantras*, becomes one with the deity of the *mantra*. This realisation of one's own nature without the cover of false knowledge is the acquisition of ambrosia by a devotee. This, indeed, is the initiation to *Nirvana* that leads to the revelation of the true nature of Paramasiva.

A *yogin*, in the condition of *jagrat*, finds, among various things, the very thing desired by him. In *svapna* also he sees the desired things. The fact that in *svapna* the heart is clearly manifested shows the independence of it; this is the penetration of the evil. Laying stress on effort the author gives an analogy.

Even when the mind is intent, a distant thing is hazy. Due to effort it appears clearly. So also what really exists can be soon realised by resorting to Sakti. Another analogy is this. *Atman* pervades the body, a person can at once feel the bite even of a small louse. So, one, who realises *Atman*, acquires omniscience eveywhere. *Glani* (debility or decay)

wears out the body. It arises from ajnana which is avoided by the knowledge of *Atman*. From *Atman* arises *Bindu, Nada, Rupa* (capacity for seeing in darkness), *Rasa* (taste of nectar in the mouth).

These *Siddhis*, which are obstacles, appear to men very soon. It is the *yogins* who have realised the identity of all worldly objects with the Supreme Soul that can themselves know the real truth.

One should be ever awake, comprehend by knowledge what is to be known and fix everything on one, *i.e.*, the knowledge of the real truth. By so doing one is not tormented by *Kalas*, etc., to be described hereafter.

One who, being an object of enjoyment to forces like Brahmi arising from the mass of words, is led astray by *kalas* in the shape of the letters beginning with *ka*; such a person is called *Pasu*.

In him the nectar of the Supreme is absent due to the rise of memory at the sight of the objects of senses. Thus, he loses independence and the capacity for going everywhere. The Saktis Brahmi, etc., are always ready to veil one's real nature. Without word no knowledge arises. That kriyatmaka (active) Sakti of Siva, when not known, causes bondage in a Pasu; when known, it leads a person to Siddhi.

By the perception of the subtle elements of Sabda, etc., tied by *puryastaka (Suksmadeha*) due to the influence of *manas, ahamkara* and *buddhi*, the feeling of joy and sorrow arises. One, who is dependent on others, feels pleasure and pain. Due to the condition of the subtle body he becomes subject to rebirth.

When a person fixes him mind on one, i.e., the gross or the subtle and effects destruction and rise of the aforesaid memory of subtle element, etc., he becomes *bhokta* (enjoyer); thus he becomes *Cakresvara*, i.e., the Lord of *Mantrs*.

Ahirbudhnya-Samhita

It is a Kashmirian work in sixty chapters, which is supposed to have originated sometime after the fourth century

A.D. Certain clues about its provenance are available. In the first place, *Utpala Vaisnava of Kashmir* appears to quote one stanza of this Samhita (XV.7 Ib) in his *Spandapradipika* (ed., p. 41) with slight variations. Two passages of the *Ahirbudhnya* (XXVI. 75 and XLV.53) recommend or mention respectively the wearing, as an amulet, of a certain *yantra* (diagram) drawn on a sheet of *Bhurja-patra* (birch-bark) which was a well-known writing material in ancient Kashmir. In XXXIX. 23, there is a reference to the sun shining after being freed from theobstruction by hima (snow), a common phenomenon in Kashmir. The story of prince Muktapida, occurring in the forty-eighth chapter of the *Ahirbudhnya*, appears to occur only in the Kashmiri *Rajatarangini* (IV. 42) and nowhere else. All this tends to point to Kashmir as the place of origin of this *Samhita*. The above clues are, of course, tentative, and do not warrant a definite conclusion.

According to F.O. Schrader, (Intro. to Pancaratra etc., p. III), the *Ahirbudhnya* belongs to the class of Samhitas the lower terminus of the dates of which have been fixed in the eighth century A.D. The upper terminus is supposed, on some grounds, to be 300 A.D. It is in the form of a dialogue between *Ahirbudhnya* 30, i.e., Siva and Narada. The major portion deals with occultism 31. A small portion is philosophical. Some chapters deal with creation, and some with rules for castes and *asramas*.

It is mainly a work of the *Pancaratra* cult full of *mantras*, and is stated (59-70) to follow Samkhya, Yoga etc. According to this work, *mantras* are threefold, *Sthula* (gross), *Suksma* (subtle) and Para (highest). Chapter 51 explains these three kinds of *mantras* about the Tara or Taraka mantra, i.e., Om. A few important matters, dealt with in the *Ahirbudhnya*, are as follows:

> As regards Sakti, the work states that it is, at the same time, inseparable with and different from God. The one cannot exist without the other.
> Power is twofold, viz., power as activity and power which determines being as existence or King (*bhuta-sakti*). The *bhuta-sakti* Amay be considered as a moving idea (*samkalpamayi murti*).

As regards the relation between God and *jivas*, it seems that, according to this work, the latter are supposed to return to God at the time of dissolution and remain in a potential form in Him, and become separate at the time of creation. The emancipated jiva, however, enters into Him never to be separated. Even then it does not become identified with Him, but remains in his abode.

It should be noted that, instead of the traditional ten Avataras, this work enumerates thirty-nine *Avataras* of Vasudeva. The work lays down the origin an development of the Vyuha representatives, Sankarsana and the like, from Vasudeva. In chapter 14, mukti is stated as the attainment of divinity. The means of attaining it is virtuous action without selfish motives. Like Tantras in general, this work, too, believes in the esoteric nature of mantras. These are the energy of Visnu as pure consciousness. Nada, Bindu, Kala, etc., are described. The evolution of the vowels and consonants has been dealt with.

In the manner of other Tantras, this work also describes the nervous system. Coming to the objects and means of knowledge, the work speaks of *Prama* as definite knowledge of object as it really exists. The means by which this knowledge is obtained is pramana.To be identified with God is supremely blessed (*hita*).

Dharma and Jnana are the ways leading to it. This knowledge is twofold, direct intuition (saksatkara) and indirect or inferential (*paroksa*). Dharma again is of two kinds, viz., one that leads directly and the other indirectly to the worship of God. This work gives (Chap. 39) a procedure of Mahabhiseka as a remedy against all diseases, as a means of destroying enemies and attaining all desired objects.

It may be pointed out that this work states the sixty topics of Samkhya. These, however, differ from those mentioned in the Raja-vartika quoted by Vacaspati. From Chapter xii. 18-29, it appears that the doctines of Kapila's Samkhytantra were divided into two Mandalas called prakrta and vikrta and that the two contained 32 and 28 topics respectively. This work states (xii. 32-33) that Hiranyagarbha

first formulated two Yoga-samhitas, one called *Nirodhayoga* and the other Karmayoga. The highlights of the contents of the *Ahirbudhnya* are given below. Speaking in a general way, we may state that half of the samhita deals with ocultism, theoretical and practical, one-fourth with philosophy and one-fourth with other subjects.

Malinivijayottara Tantra

This Tantra is in the form of a dialogue between Devi and Paramesa, the sacred teachings having been communicated to the sages by Kumara or Kartikeya. From the introductory portion of the work it appeas that a work, *Siddhayogisvari Tantra,* comprised nine crore verses which interpreted the Saivite teachings according to Bheda, Bhedabheda and Abheda. Its huge bulk made it necessary to abridge it in three crore verses, the principal topic of discussion having been the path of *yoga*. This abridgement was entitled *Malinivijaya*. It was further shortened into 12,000 verses. From the verse i-13, it seems that the earlier part of the *Sidhayogisvarimata* was probably the Siddhantamata.

The *Malinivijayottara*, belonging to the *Agama* class of works, is supposed to be of divine authorship and is of unknown date. Jayaratha, in his commentary on the Tantraloka (Vol. I, p. 35 of No. xxix of Kashmir Series of Texts, verse 17), observes that the *Malinivijayottara* is so called as, owing to the glory of Malini, it occupies a prominent position among the schools of Saivite Tantras to all of which it is superior. Malini is also known by Mata. So, Malini is the generic term for the series of letters of the alphabet.

The usual order of Devanagari alphabet is called *Parvamalini,* popularly known as *Matrka* or *Siddha*. When the vowels and consonants are taken promiscuously, the alphabet is called *Uttaramalini*, chiefly standing for the order in which Na occupies the first place and *Pha* last. The *Malinivijayottara,* as M. Kaul remarks, has reserved for itself the various modes of application of the Uttaramalini for the mystic practices as Svacchanda Tantra does of the *Parvamalini*.

Abhinavagupta has explained the first verse of the *Malinivijayottara Tantra* in his *Malinivijaya-vartika* as

thoroughly as possible. The *Vartika*, as the very title suggests, is limited in scope. So, the points of *Malini*, which could not be taken up in the Vartika, have been discussed in Abhinava's *Tantraloka*. The *Tantraloka* is avowedly a detailed exposition ofthe above Tantra. To quote M. Kaul's observations, " Abhinava says in the *Tantraloka* that the *Malinivijaya* is the essence of the *Trika* system which again represents the pith and marrow of the different teachings of the Lord enunciated in the different schools of *Tantra*.

The Malinivijayottara consists of 23 Chapters, called *Adhikaras*. The number of verses in the *Adhikaras* in order are 50, 60, 68, 41, 35, 29, 36, 135, 82, 37, 47, 42, 61, 43, 47, 68, 39, 81, 101, 62, 36, 34, 43. The total number of veses is 1267. We give below a rapid survey of the contents. The objects of knowledge are divided into two classes, viz.:

(1) Acceptable-Siva, Sakti, Vidyesa, Mantra, Mantresvara, Jivas.
(2) Avoidable -impurity, actions, Maya, the entire world as the creation of Maya.

The secret of success in the spheres of both matter and soul lies in the right discrimination between the acceptable and the avoidable. The Supreme Controller of the universe is omniscient, all-doing, all-sustaining and infinite. As desire arises at the time of creation, He evolves out of His ownself the eightfold *Vijnanakevalas*. He ordains for them the functions of sustenance, destruction, preservation and benefaction. For their spheres of action, he reveals seven crores of *mantras* with their respective ambits. All these mantras are the living psychical forces; they fulfil the wishes of the *Sadhaka* by conferring on him the fruits that he deserves. The Self manifests itself in a fourfold way: Siva, Mantra-mahesa, Mantresa and Mantra.

Siva is Lord Himself. Vijnanakala is then *Mantra* by one degree due to the defilement of mala. *Pralayakala* is covered by the defilements of *mala* and *karma*. *mala* is imperfect knowledge from which springs the world. Karman is action in general. Virtuous Karman leads to pleasure, and the reverse of it to pain. *Sakala* denotes the *anus* of jivas in general, their fields being constituted by the totality of categories from *kala* to earth.

Rudras, numbering 118 and headed by *Angusthamatra*, are appointed as *Mantresvaras* in accordance with their merits. They reward Brahman and others according as they deserve. The sages learn the sacred science of the knowable, both acceptable and avoidable, from Brahman, etc., and Manus do so from the sages. Of the seven crores of *Mantras*, one-half has, according to the will of Siva, acquired immortality after favouring numbers of jivas. Each principle, from the earth to matter, can be viewed from fifteen distinct angles of vision due to the seven viewers considered to be either Sakti or *Saktiman* and to the principle itself. Those from Purusa to Kala can be viewed from thirteen standpoints due to the inapplicability of perceptibility to Sakala therein. Maya is looked at from eleven angles of vision due to the additional reduction of two standpoints up to the last principle of Siva which is without diversity.

The *Guru*, ranking with Siva, is versed in all the above principles in their true perspective, reveals the potency of *mantras*. His mere touch frees the Sisya of all sins. He possesses the inspiration of the fivefold Rudra Sakti, viz.

(i) unflinching devotion to Rudra,
(ii) the success of the *mantra* which can lead to the immediate acquisition of the desired object,
(iii) control over all creatures,
(iv) bringing all undertakings to completion,
(v) poetic faculty.

That inspiration of Rudrasaktis is *Anava* which can be acquired by speech, conscious mental discipline, reflection, incantation and centres of the body. Sakta is that stage which can be attained by contemplation on the object of meditation along with speech. Sambhava is the name of that stage which is reached by deep and penetrating spiritual insight; in it, there is total absence of concentration on any particular object.

The above kinds of inspiration can be interpreted in the light of five states, viz., *jagrat* (waking), *Svapna* (dream), susupti (deep dreamless sleep), turya (the fourth state), i.e., mantramahesa and turyatita (beyond the fourth state) i.e., Sivasakti.[33] The synonyms of these five states are respectively

Pindastha-Sarvatobhadra, padastha-Vyapti, Rupastha-Mahavyapti, Pracaya-Rupatita and Mahapracava. The threefold manifestation of transcendental Self is average self, energy and Siva. These constitute the triad of fundamentals which form the main theme ofthe Trika philosophy. As M. Kaul observes:

> "it covers the entire field of Tattvas of Saivism, the Atman overlapping as many as those beginning with and ending with earth the *Vijnanakala*; Vidya or *Sakti*, those from *Mantra* to *Mantresvara* and the rest constituting the state of Siva."

From the point of view of evolution, the *Tattvas* are divided into four heads, viz., (i) Earthly, (ii) Material, (iii) Mayic, (iv) Saktic.

The first is pervaded by *Dharika Kala*. It has a single *Tattva*, one letter, one word, one *mantra* represented by the letter *KSA* and the sixteen words. The second is pervaded by Apyayani Kala. Twenty-three principles from water upwards and twenty-three letters, *TA* and others, are assigned to it. included in it are five words, five mantras and 56 words. The third is pervaded by the Bodhini Kala in which are seven principles, 28 words, seven letters, two words and two mantras. The last one is pervaded by *utpuyini* in which are three principles, three letters, eighteen worlds, and one *mantra*. The above four classes are presided over respectively by Brahma, Visnu, Rudra and Isvara.

We find a description of how the inherent Sakti of Lord, at the cosmic stage, evolves as cognition and activity when He has the urge of manifesting the phenomenal world. *Jnanasakti* is the faculty that leads to determinate knowledge as 'this is so and not otherwise'. *Kriyasakti* is the faculty by which the resolve 'let such and such a thing come to light' is carried out in action. *Sakti* appears as *Purvamalini* representing the entiry gamut of the alphabet from *A* to *KSA*. Paramesvara spurs Aghora to action. In accordance with the former's desire, the latter vitiates *Maya* from which proceed the different letters which, again, are the source of knowledge in general.

Of the endless forms of Sakti, the chief are *Apara* or *Ghoratari, Parapara* or *Ghora,* and *Para* or *Aghora*. *Apara*,

always surrounding the Rudra souls, drives jivas in their downward march by attaching them to the objects of sense. *Parapara* causes hindrance to the progress of *jivas* towards the goal of their life, and attaches them to the mixed fruit of pain and pleasure. *Para* leads *jivas* to the highest end of life, i.e., Sivahood.

The *Uttaramalini,* in which also *Sakti* appears, has already been referred to. The three *mantras*, in respect of the above triad, are given in the phraseology of the different parts of the human organism. The assignment of the six systems of the path (adhvan) is essentially the same in both the *purvamalini* and the Uttaramalini. As mentioned above, the latter differs from the former in order of the letters of the alphabet. Verses IV. 19-27 state the application of the three *mantras* of *Para, Apara* and *Parapara.*

The knowledge of the acceptable and the avoidable is a must for the attainment of Yoga which means the union of the individual soul and the universal. Like *jnana, yoga* leads to the goal of life, stated before. Jnana is of three types according as it is derived from what is heard, what is contemplated and from the living realisation of the reality. The first is concerned with it as is dealt with in the scriptures. The second requires a deeper study of those texts in their totalitywith the object of picking out the fundamentals. The third marks the final stage of the truth-seeker; it is possible on the previous stage being fixed.

The *Yogin* has to pass through four stages on the path of *Yoga*. In accordance with the degree of divine inspiration, he is designated as *Samprapta, Ghatamana, Siddha* and *Siddhatama*. He is *Samprapta* who has received initiation through a succession of teachers, and lives up to it. *Ghatamana* is one who repeatedly restrains his mind, withdraws it from outward objects, and concentrates it on the truth.

When a person, by constant effort, succeeds in disciplining the mind which is concentrated exclusively on the truth, he is called Sidhayoga. One becomes Siddha when one is totally identified with the highest principle, loses his own individuality utterly disregarding the condition in which he is

placed. It is only in this stage that he is justified to rescue humanity steeped in the morass of depression. The Saiva preceptor, desirous of leading his disciple to the realisation of Siva, is asked to relieve him of all impurities peculiear to the different worlds numbering 118 which cover the entire range of principles from prthvi to Sadasiva in regular order.

The soul is purified not only in the aforesaid manner, but also in the body which, a microcosm as it is, contains all the principles. The *Malinivijaya* stresses the importance of the practice of mudras which, according to it, are (i) *Trisula,* (ii) *Padma,* (iii) *Sakti,* (iv) *Cakra,* (v) *Vajra,* (vi) *Danda,* (vii) *Damstra,* (viii) *Mahapreta,* (ix) *Mahamudra,* (x) *Khagesvari,* (xi) *Mohodaya,* (xii) *Karala,* (xiii) *Khatvanga,* (xiv) *Kapala,* (xv) *Hala* (xvi) *Pasa,*(xvii) *ankusa,* (xviii) *Ghanto,* (xix) *Trrikhamudgara,* (xx) *Avaha* (xxi) *Sthpani,* (xxii) *Rodha,* (xxiii) *Dravyata,* (xxiv) *Nati,* (xxv) *Amrta,* (xxvi) *Yogamudra*. Their respective *mantras* are to be formed by prefixing to them the syllable *Om* and *Harim* and affixing '*namah'*.

A follower of this school, desiring to perform sacrifice, must have the sanctifying baths, known as *Bhasama-snana, Jala-snana, Agni-snanna, Vayu-snana* and *Divya-snana.* Thus purified, he should enter the sacrificial altar, and worship the deities at the entrance. Considering himself as akin to Siva, in the form of light, he should vivify himself with the vital energy of consciousness consisting in 'I am He'. In accordance with *Matrka-nyasa,* he should identify his body with the *Matrka* assigning each part of the body to the corresponding letter of the alphabet. This is followed by *sakta-nyasa* in which he has to identify his body with the three aforesaid *Vidyas.* Finally, the devotee has to perform *antaryaga* (mental worship) the details of which are laid down at page 48 of this Tantra (ed., Kaul, 1984).

As regards external or physical worship, he should worship Ganesa as three-eyed, elephant-headed and dwarfish. This is to be followed by the contemplation of Siva as seated on the Sixfold seat of *Ananta, Dharma, Jnana, vairagya, Aisvarya* and *Karnika*, as bearing a sword, a shield, fierce-looking, having massive Jaws, and eye-brows knit together and surrounded by the eight deities (*Matrkas*).

Then he should commence the sacrifice with two vessels of gold, one big and the other small, and two canopies of white cloth over them. Indra and other deities are to be invoked to ward off evil influence. The smaller vessel is passed round, and its water allowed to trickle down. Then the *Yajna-kunda* is to be prepared. The fire, carried in a copper container or an earthen pot, should receive the several ceremonies of birth, etc. He should perform *homa* with *mulamantra* recited one hundred times and the ancillary *mantras* ten times. The *homa* being over, he should go to sleep. The disciple has to observe the following vows:

1. He would always offer worship to his deity, fire, preceptor and to the goddess.
2. He would not eat anything without offering it to them.
3. He would not use the property dedicated to the deity, *guru* and Candi.
4. He would not be idle, and must avoid useless pursuits.
5. He would be firm in the practice of *Yoga* or in the recitation of *mantra*.

When the preceptor is convinced of the sincerity and fitness of the person seeking initiation, he (the preceptor) should get the mystic diagram drawn on a carefully selected piece of ground in accordance with the rules laid down in the *Malini-vijayottara-tantra*. In the centre of the diagram, he should worship Bhairava, and pray to Him that He may reside in his body so as to make him qualified for initiating the disciple. After this, he,should feel that the six kinds of the Path are presided over by Bhairava, that the divine spirit has entered into his body and that the cloaks of *mala*, concealing his kinship with Siva, have been shed, thus laying his body completely bare to him.

At this stage, he should consider himself identified with the disciple and with the path in which the disciple is to be initiated by the holy faith, 'I alone am the Supreme Reality; this entire universe is in me; I am the prop and support of it all'. The unity of the *Sisya*, *Guru* and the world in one ultimate reality in Nirvana. So far about theexternal aspect of initiation. With regard to the internal aspect, the preceptor has to bring

the *Jiva* of his disciple from outside into his own self. Then the preceptor has to rouse the serpent-power in him, and move it upward from one *Cakra* to another till it reaches *Brahmarandhra*. The disciple, thus united by his preceptor with the Supreme Reality, witnesses the destruction of his bondage of *Maya*. Thenceforward, the disciple is never subjected to rebirth and never becomes a *Pasu*.

If the initiated disciple feels a strong urge to acquire mystic powers, he mayseek guidance from his preceptor regarding the performance of some penances leading to that purpose. If the neophyte longs for the attainment of the state of *Acarya*, he should receive initiation of a higher order. The disciple has to believe sincerely that his body has been burnt by the glowing fire of energy kindled from foot to head through the medium of *Mahamudra*. After that, he has to regard himself as having an ethereal form purged of the impurities accompanying the principle of materiality.

The reception, within the person, of divine inspiration is betokened by the five states of (i) happiness, (ii) awakening of the serpent-power, (iii) tremor in the body, (iv) sleep and (v) intoxication. The preceptor, who has acquired control over the principles constituting the world, must carefully ascertain the penchant of the disciple for a particular principle, before guiding him in the way tosecure the conquest of that principle through which he is sure to be united with Siva. The places, suitable for Yogic practices, are a cave or a cell without the din and bustle of wordly life and having scenic beauty. Such a place must be free from all evil contaminations. One, aspiring to be a *Yogin*, must be self-controlled and experienced in *Pranayama*. All sense-activities must be kept under control. He must overcome sleep, anger and restlessness of mind; he must be absolutely invulnerable to pain. If such a person continues to follow the method, adopted for different *dharanas*, he will certainly conquer the entire Cosmos.

Mrgendra Tantra

The *Mrgendra-tantra*, available in print, contains two sections, called *vidyapada* and *Yogapada*. The Tantra belongs

to the Rudra class of Tantras. The system of philosophy, taught in it, conforms to the Pasupata system. It is of a late date having been compiled at the instance of Hari Singh, King of Kashmir, and published in 1930.

The Tantra has a commentary by Narayana Kantha, Son of Vidyakantha and grandson of Sasikara Kantha and father of Rama Kantha. Narayana quotes from the *Isvarasiddhi* of Utpaladeva, a famous writer of the 9th century A.D. ; this fixes the upper terminus of Narayana's date. The cognomen Kantha is typically Kashmirian. So, he appears to have belonged to Kashmir.

The *vidyapada* is divided into thirteen *patalas* which describe the three fundamentals, viz., *pasu, pasa* and *pasupati.* These are the three main categories. This section deals also with the theology of the dualistic Saivas. The *Yogapada* deals with the eightfold path of concentrative practice which helps the acquisition of various prophetic powers. The three fundamentals are described as follows:

Siva is omniscient, the doer of all, and is free from the imperfection caused by defilements. He is always busy with the fivefold function, viz., evolution, sustenance, involution, potential preservation and assimilation. The five mantras, relating to the five names of Pati and operative respectively in evolution, etc., form the prominent part of his body and the body as a whole. Isana occupies the place of the head thus indicating supreme mastery over the whole of creation. Tatpurusa occupies the position of the face which is the symbol of the innermost essence of all organic and inorganic life. Aghora or Ghora constitutes the heart, and represents the vitalising principle of the Universe. Vamadeva occupies the private parts of the body; this implies manifesting the world of creation. The body, as a whole, is represented by Sadyojata, and implies the power of creating manifold forms at will.

From the text, we learn that the old Saivites had to struggle hard to rationalise the worship of the personified Lord Siva. Pasu (fettered being) is like the Lord devoid of his perfection in knowledge and action, and having the limitations

bringing him down to the lowest position in life. He is persistent in his desire toevolve. As a result, by gradual evolution through higher forms of life, his bonds of materialism become weak. At last, the individual soul recognises the radical opposition of matter, and casts off its domination never to come back to its fold again.

The fetters (*pasa*) are fourfold-*Pravrti, Isabala, Karma and Mayakarya,* an innate defilement resulting from the good and bad actions, concrete or abstract. *Maya* means that into which the world dissolves, and remains potentially at the time of Dissolution, and out of which it develops at the time of creation. The fourth pasa is influence that *Maya* exercises over the soul in fetters.

The work is an abridgement of the *Kamika Tantra*. Indra is said to have received the doctrine of *Kamikagama* while wearing the armour of the shape of a lion (*Mrgendra*). This is why the Tantra is called *Mrgendra*.

Reference to the frequent use of surgical instruments in operations, as in *pasu-laksana-prakarana* (verse 18), has led some scholars to think that the work originated in the age of Susruta or later. The present form of the *Susruta-samhita* is generally placed in the seventh century A.D.; the Samhita is believed to have originated a few centuries before the Christian era, and appeared in the early centuries A.D.

Netra Tantra

The editor, M.S. Kaul, states that it appears to have been written on the model of the *Svacchanda-tantra* which is, therefore, earlier. The Netra is of the nature of a manual dealing with the mode of initiation to the worship of Siva in the name and form of Amrtesvara and Mrtyujinnatha. The Tantra is so called as the *mantra*, peculiar to the deity glorified in it, occupies as important a place among *mantras* as the eyes in the human body.In a sort of prelude, the philosophy of the eyes of Siva, in His embodied form, is discussed. Bhairavi's enquiry is as to how the eyes of the Lord simultaneously perform the contradictory functions of protection and destruction and how the third eye, usually regarded as watery, could emit fire that reduced Cupid to ashes. In response, Bhairava says.[34]

My real nature...expresses itself in the triune form of will, wisdom and work. It is only because of this triple manifestation of my real nature that the votaries adore me as the three-eyed. My eyes symbolise the three centres of the physical light commonly known as the sun, moon and fire. As the real nature alone centralises all powers, and as it only shines eternally through them, the apparent contradiction between protection and destruction loses it force, and, therefore, the same eye can favour or frown. The work, commented upon by Kshemaraja, consists of 22 Chapters (adhikaras) the contents of which are briefly as follows:

1. Exposition of the unity of real nature
2. Mystic statement of *Amrtesvara-mantra*
3. Method of offering sacrifices
4. Initiation to the worship of the deity
5. The anointing ceremony
6. Gross form of divine meditation
7. Its subtle form
8. Its supreme form
9. Some forms of the deity
10. Attendants of the deity

11-12. Worship according to Uttaramnaya and Kulamnaya

13. Openness of the worship to all human beings
14. Supremacy of the *mantra* over other *mantras*
15. Its protective efficacy
16. Various objects attainable by the worship of Amrtesvara
17. Use of *Amrtesvara-mantra in* amulets with different ends in view
18. Amrtesvari and mode of her worship
19. Purificatory rites for the obsessed
20. Yoginis and their functions
21. Nature and significance of *mantras*
22. Glorification of *Amrtesvara-mantra*

Rudrayamala

The *Rudrayamala* (or *jamala*) belongs to the Kashmirian Agama-sastra. It is in sixty-six chapters and over 6000 verses mostly in Anustubh metre. It is supposed to have been narrated by Bhairava (Siva) to Bhairavi. In some manuscripts

of the *Dhanada-purascarana-vidhi,*[35], it is stated, in the colophon, to be a part of the Rudrayamala. Highlights of its contents are as follows:

> This work stresses *bhakti* as a means to the end. The modes of *bhakti* are *manana* (reflection), *dhyana* (meditation), kirtana (narration), *smarana* (remembrance), *padasevana* (shampooing feet), *arcana* (worship), nivedana (surrender). It holds that, by such *bhakti,* the devotee becomes liberated in life.

The *Rudrayamala* says that if Siva is angry, the Guru can save the disciple, but if Guru is indignant, none can save him. In this work (Patala 17, verses 119-125), Mahavidya is stated to have appeared to sage Vasistha, and directed him to go to the Buddhist land, Atharvaveda and Mahacina. The Buddha is said to have taught Vasistha the Kaula path, *yoga* practices for the attainment of *siddhis*, and directed him to use five makaras for being a perfect yogin.

This Tantra contains (Patala 17, verse 4) and eulogy of the *Atharvaveda* declaring that all gods, all beings, all sages, *Kamavidya* and *Mahavidya* live in it. Verses 10-17 of the same Patala deal with the *Kulakundalini*. Verses 31 f.f. wax eloquent on yogic practices and six *cakras* within the body. 27. 58-70 deal exhaustively with the six *cakras* and *sahasrara* along with petals (dala) and letters assigned to each. Verses 51-53 mention Kamarupa, Jalandhara, Purnagiri, Uddiyana and certain other places as Kalika-pithas. Though a *Vira* devotee is said, in some other Tantras, to be endowed with high moral and ethical qualities, yet the *Rudrayamala* (28.31-36) provides that a *Vira* should worship the wife of another or his own wife burning with the fire of passion and gay with wine.

Svacchanda Tantra

This work is of the Agama class. It belongs to the *Trika* system of Kashmirian Saiva philosophy. It is one of the leading Tantras of *Daksinacara*, and one of the best *mantra-sastras*. The very title of the work indicates its main attitude. Svacchanda [36] means Free will. It refers to the free and pure *Cit*. So, it is purely monistic. It radicallv differs from the

Mrgendra and *Matanga Tantras of Daksinacara*, which represent the dualistic school of philosophy.

The topics of the different chapters indicate the contents. It is mainly ritualistic, and deals with the usual Tantric topics. It is a noticeable feature that it does not dwell upon the six cruel acts of Marana, etc. Its accent is on upasana (meditation) and kriya (ritual).

From the introductory remarks we learn that it is an abridgement of the original work comprising a hundred crore verses. The work is of unknown authorship and date. It has a commentary, called *Uddyota*, by Ksemaraja (11th. cent. A.D.). From references, in this commentary, we learn that there were earlier commentaries including the *Brhattika* of which the author was Bhullaka Rajanaka, a typically Kashmirian name.

Ksemaraja, who is mentioned in verse 5 of the introduction to his commentary, gives a monistic interpretation which, as he himself states in the concluding verses, supersedes the dualistic interpretation of earlier commentators.

From the concluding verses of the *Vivrti* on *Stava-Cintamani,* we learn that he lived at Vijayesvara (modern Bijbihar or Vyajibror), a city about 30 miles east of Srinagar in Kashmir. Ksemaraja was a pupil of Abhinavagupta who lived in the latter half of the 10th century or early part of the 11th. Ksemaraja was the author of several other works whose number is over a dozen. The *Svacchanda-tantra* contains 15 chapters, called Patalas. The Contents are indicated below:

I. *Mantroddhara*
II. *Arcadhikara*
III. *Adhivasa*
IV. *Diksabhiseka-prakasana*
V. *Tattvadi-diksa-prakasana*
VI. *Pancapranavadhikara*
VII. *Abhyantarakaladhikara*
VIII. *Amsaka-nirnaya-sambandha-sat-nirupana*
IX. *Abhista-siddhi-sadhana*

X. *Bhuvanadi-diksa-nirupana*
XI. *Tattvadhava-srstyadi-nirupana-tattvatattva-sathiti-nirupana*
XII. *Dharanadikramena tattvanam saksatkara-nirupana-32 rites*
XIII. *Yagaradhana*
XIV. *Mudra-laksana*

Abhinavagupta[37] and His Works

Abhinavagupta is an outstanding figure in the literary and cultural history of India. He has left the indelible impress of his erudition in the realms of poetic dramaturgy and philosophy. A prolific writer, he is known to have written at least forty-four works. The concluding portions of the *Tantraloka* and *Paratrimsika-vivarana* contain some information about Abhinava's pedigree and life.

Born in a family of Brahmins, he, after losing his parents, renounced the world, and became an ascetic. The insatiable thirst for knowledge impelled him to visit various places not only in Kashmir, but also outside that province. The earliest traceable ancestor of Abhinava appears to have been Atrigupta who lived in Antarvedi at the time of king Yasovarman (C. 730-40 A.D) of Kanauj. He migrated to Kashmir at the time of king Lalitaditya (c.725-61 A.D). Abhinava's grandfather was Varahagupta, and father Narasimhagupta, alias Cukhala. His brother was Manorathagupta and mother Vimalakala.

Abhinava flourished in the second half of the tenth century A.D. He names several teachers who are stated to have enlightened him on various subjects. The names of his *Gurus* are given below with the subjects taught by them against their names:

Vamanatha-dualistic Tantra
Bhutiraja-Brahmavidya
Bhutiraja-tanaya-Dualistic-cum-monistic Saivism
Laksmanagupta-Krama and Tarika Darranas.
Laksmanagupta[38]-*Pratyabhijna*.

Besides the above, he refers to other teachers also under whom he studied other subjects. Abhinava's

philosophico-Tantric works are the following: *Bodha-Pancadasika, Isvara-Pratyabhijna vimarrini, Malini vijaya-vartika, Paramartha-sara, Paratrimska-vivrti, Tantrasara, Tantra-vata-dhanika*.

Besides the above, Abhinava is known to have composed some hymns containing the essentials of *Trika* philosophy, meant for popularising the main tenets of the system. The following hymns may be mentioned: *Anuttarastika, Anubhava-nivedana, Bhairava-stava, Dehastha-devata-cakro-stotra, Krama-stotra, Mahopadesa-vimsati, Paramartha-dvadasika, paramartha-carca*.

Tantraloka

It is a huge work in 37 Chapters, called Ahnikas. It has a commentary, called *Tantralokaviveka*, by Jayaratha who is described as Rajanaka Mahamahesvaracarya. He appears to have commented also upon Ruyyaka's Alamkarasarvasva. From his commentaries we learn that his father was Srngaranatha whose other son, Jayadratha, is credited with the authoriship of the poetical work, *Hara-carita-cintamani*. In his commentary on the Tantraloka, Jayaratha gives the following information about his forefathers and family.

Purnamanoratha (Minister of king of Kashmir)
Utpala
Prakasaratha
Dharmaratha Uttamaratha Suryaratha Manoratha
Utpalaratha Amrtaratha (Minister).
Disciple of maternal uncle, Bibhutidatta, son of Kamaladatta and grandson of Laksmidatta
Sivaratha (Accepted office under king Uccala, but resigned after sometime).
Sakraratha Sammaratha Nandiratha
Gunaratha Lankaratha
Srngaranatha (Minister of Rajaraja)
Disciple of Subhatadatta, son of Tribhubanadatta, grandson of Visvadatta)
Jayaratha (Pupil of Samkhadhara)

The names of the Chapters are as follows: *Vijnanabheda-prakasana, Anupaya-prakasana, Sambhavopaya-prakasana,*

Saktopaya-prakasana, Anavopaya-prakasana, Kalatattva-prakasana, Cakro-daya-prakasana, Desadva-prakasana, Tattva-prakasana, Tattvabheda-prakasana, Kaladipradar-sana, Adhvopayogaprakasana, Saktipata-pradarsana, Diksopakrama-prakasana, Samaya-diksa-prakasana, Prameya-prakasana, Viksipta-diksa-prakasana, Samksipta-diksa-prakasana, Sadyautkranti-prakasana, Tuladiksa-prakasana, Paroksa-diksa-prakasana, Lingoddhara-prakasana, Abhiseka-prakasana, Antyesti,-prakasana, Sraddha-prakasana, Sthandila-puja-prakasana, Lingarca-prakasana, Parva-paritrakadi-prakasana, Rahasya-vidhi-prakasana, Mantradi-prakasana, Mandala-raksana, Mudraprakarana, Ekikara-prakasana, Unnamed (deals with the diversity of means of attaining Paramesvara who is but One), *Sastrasammelana, Ayatikrama-nirupana, Upadeya-bhavadi-nirupana.*

In this work, Abhinava mainly follows the Malinivijaya-tantra. The historical importance of the work is that it gives some biographical and autobiographical information. It deals exhaustively with all matters, ritualistic and philosophical, relating to Saivism. It is systematic presentation of the Kula and Tantra systems. Occasionally, it gives information about other systems, such as *Krama* etc. The names of the chapters indicate their contents. The highlights of the philosophical aspect of the work are as follows:

> "The work reveals the profound influence of Tantra on Abhinava. But, it is clear that he has independent thinking and way of expression. He follows the authority of Saivagama though, in interpretation, he shows considerable originality. The approach of the author is non-dualistic."

The author takes pains to establish that the sole reality is *Cit*. According to him, the cause of *Samsara* (rebirth) is non-knowledge, and knowledge is the sold cause of liberation. Non-knowledge is not want of knowledge which exists even in a clod of earth, but it has no rebirth. Non-knowledge is want of true of perfect knowledge. It grows from the reflection in the limited soul, blurred by the six kancukas (cloaks or covers), viz. *Kala, Kala, Niyati, Bala, Raga, Avidya.*

True knowledge is acquired by one whose animality has worn out, and who has attained the best consciousness.

Diksa destroys non-knowledge, but salvation takes place after death. Liberation in life (*jivanmukti*) is also possible when non-knowledge is dispelled by knowledge arising from the comprehension of the non-duality of the Supreme Being, and from listening to the Sastras. True knowledge is superior to *Diksa.*

Non-knowledge is divided into two kinds, that pertaining to *purusatman* (*paurusajnana*) and that belonging to intellect (*bauddha-jnana*), the former growing with the body and the latter due to ignorance of Sastra. Even when *paurusajnana* wears out, salvation is not possible so long as the other kind of ajnana is not removed. That is why, evey after death, one who received *Diksa* is not liberated due to the presence of *bauddhajnana*.

Siva is stated to be self-existent and manifest requiring no proof. He is eternal, immanent, devoid of origin and end. He is described as sixfold. He is *Bhuvana* (the receptacle of enjoyment), *Vigraha* (assuming forms like Rudra), *Jyoti Bindu* like the round portion of the Kadamaba flower or the throbbing eye-ball), *Kha* (void, *Sabda* (sound), *Mantra* (*omkara*). Devotees get the results according to the aspects meditated upon. For example, one who thinks of *Bhuvana* becomes Bhuvanes'a. Liberation of the highest kind is acquired by the knowledge of the above six aspects.

The question is, if Siva is immanent, then why should He be contemplated as having six aspects? The answer is that the six aspects are by way of illustration only. He is both immanent and transcendental.

It may be asked, if Siva is immanent, then how can be at once immanent and transcendental? The reply is this. A pitcher, reflected in a mirror, has its own separate existence. Similarly, Siva pervades the world of moving and non-moving objects, yet has a separats entity. So, He is both *Sarvakrti* (immanent) and *Nirakrti* (transcendental). Siva has infinite *Saktis* like *Iccha* (desire); still He is stated to have one *Svatantrya-sakti*. The reason is that this *Svatantrya-sakti is*

inseparable from Him; this single *Sakti* appears differently according to circumstances.

It may be doubted-if God has *Svatantrya-sakti*, then He is not One as the Sastra tries to establish non-dualism. The solution is that the condition (*bhava*) of a thing is its own *Sakti* in accordance with the difference of the result; thus, *Sakti* is not different from the thing itself. So, Siva is One as the *Sakti* is identified with *Saktimat* (the possessor of *Sakti*).

There may still be doubt--true, there is no difference between *Sakti* and *Saktimat*. But, the *Saktis* are mutually different. So, diversity arises. The doubt is resolved by saying that the same fire has different *Saktis*, e.g., burning, cooking, etc. So Siva, having many *Saktis* is One; the diversity is only apparent, not real. Not only His *Saktis*, but also He Himself appears to be different according to *bhavana* (contemplation) and *upadesa* (instruction).

The conclusion is that *Sakti* is the means (upaya) to the attainment of the object (upeya), i.e., *Saktimat*. It may be objected that a thing is fully known in its entirety, not by its part. So, Siva cannot be known by *Sakti*. The reply is that a tree, which has *rasa*, rupa, etc, can be known by its rupa alone. So also siva can be known by *Nada, Bindu*, etc. Siva, possessed of *cidananda* (consciousness and joy), is the inspirer of the diversified world comprising thirty-six Tattvas. He can be realised by *dhyana* with a mind devoid of Siva.

The significance of the term Bhairava is set forth as follows: He is so called as he maintains (*bharanat*) all, and makes sound (ravana). Again, he is called Bhairva as He does good to those who are *bhiru* (afraid); the cause of fear is *samsara* or rebirth. Or, Bhairva means One who resides in the heart of those who, having fear (*bhi*) of samsara, cries for help. Or, He is the cause of the rava or din of fear (*bhi*) of *bhava* or existence. Another significance is ingenious. That which impels the stars is *Bhera* or *Kala* (time). Its nature of momentariness, etc. is totally defeated by theclass of beings, called Bheravas, i.e. the *Yogins* who, by the their *yoga*, have devoured time. To them, He is manifest metaphysically; so, He is Bhairava. He is so called as He is the Lord of those

Bhairavas who move about in the sky and earth etc. making a shouting sound (*ravana*) for causing alarm to the people of the *Pasu* type.

The significance of the word *Deva* has been stated thus. One who plays (*divyati*) is Deva; this play is the ecstasy at the universe encompassing everything from Siva to the earth. In other words, His play is the desire to excel all. Various other meanings of the verb *divyati* have been suggested; e.g. *vijigisate* (wishes to conquer), *vyavaharati* (behaves, i.e., appears in an illusory form), *dyotayati* (shining or indicating things), stuyate (is eulogised), *janati* (knows).

Siva is called *Pati* as he protects (*pati*). He is Siva as He is full of what is good (*sreyomaya*); there is nothing evil in Him. His three Saktis, Para, etc. shine in creation, preservation, destruction and the fourth state (turya). Hence, these appear twelve-fold.

Samvit is the only reality; it has no division. Then, how is there the division into *jada* and *ajada*? The reply is that difference arises due to the degree of mala (impurity) that covers it. *Jnana* is stated as upeya (objective). Then, what is the upaya or means to it? *Jnana*, being *upeya*, it cannot be *upaya*. Nor is ajnana the *upaya*. The means is the subtle jnana as distinguished from *Sakta jnana* etc. But, how the same *jnana* can be at once upaya and upeya? It is confusing to think of *jnana* as *upaya* and *upeya*. In reality, Siva is *upeya*. But, he is extremely manifest, and does not require upaya. Only there should be *icchasakti* (will-force) to know Him.

If *jnana* is *upaya*, then how *anava jnana* (knowledge of the subtle) is called *kriyopaya*? The reply is that *yoga* and kriya are not different. When the desires of the mind are at rest, that is *kriya*. That Jnana itself is kriya can be illustrated as follows: When a man thinks 'I shall get', then the motion enters into the limbs. *Jnana*, indeed, leads to salvation.

It may be objected that, beyond the knowledge of the independent *Atman*, there is no salvation; i.e. this knowledge itself is salvation. Then, how can knowledge and salvation be stated as cause and effect? The answer is that the nature of *Atman* is *Samvit* or Caitanya, its proper knowledge is salvation

So, the statement of *jnana* and *moksa*, as causes and effect, is not true; it is merely imaginary. The author refutes the Vaisesika view that *Saktis* reside in Siva in the same way as *dharma* resides in *dharmi.* His stand is that, if this position is accepted, then the statement that Siva is One becomes baseless.

The author rejects the view, expressed in dualistic Sastras, that the created beings are distinct from the Supreme Being. He holds that everything is Rudra-sakti. Some of the *Saktis* of Siva are infinite as they pervade everywhere. Others are limited as these are not present at all places.

It is stated that *vibodha* or *Samvid* is both question and answer. It exists in both *Guru* and *Siva*; the difference in their body is unreal. The concluding portion of the chapter speaks of the good effect of studying the work, and sets forth the contents of it. Chapter II, called *Anupaya-prakasana*, discusses whether Siva is realised by Some means (*upaya*). The commentator makes the position clear. Siva does not become manifest by the means (*upaya*), but the means appear through His grace. The author states that *Samvid* is the means of the outward manifestation of *Kriya* etc. *Samvid* is self-manifest. In the absence of it, the world would be *jada* without being manifest.

It may be argued that, if external acts are not prescribed, then one may take to the knowledge of *Guru* etc. as the means. The author's reply is that all acts, external and internal, depend on *Samvid* so that these cannot be the means to it. Attention, concentration (*avadhana*) in this matter is of no avail; so, there cannot be any question of *bhavana* (meditation, contemplation) of which *avadhana* is the prerequisite. The author states that the attempts of those, who seek the Supreme by resorting to means (upaya), are futile.

In describing the nature of the Supreme Being, it is stated that He neither exists, nor is it that He does not exist nor is He existent-non-existent. He occupies a position that cannot be described by words. One, who has realised this, enjoys independent internal and external means, supreme

bliss, and secures the radiance of consciousness (*cid-vikasa*) which supersedes everything. To such a person, there is neither happiness nor sorrow, no fear nor scare. He needs no *mantra*, no *dhyana*, no *puja*, etc. He need not observe any Sastric direction. The commentator quotes the *Gita* (III. 17) wherein it is stated that one, who takes delight in the self, is content with the self. One, of pure consciousness, who visualises the Supreme Being with the knowledge that He is not attainable by *upayas* (means), becomes like Him. The commentator adds that such a person becomes like a lamp kindled from another lamp (*dipad dipam ivoditam*).

The question may be asked-as everywhere *Diksa* is stated to be the means to the attainment of salvation, how is it that here the attainment of emancipation is stated to result from mere sight without *Diksa*. The author replies that this knowledge of the Supreme Truth is the principal *yaga* (sacrifice) etc. so that external *yaga* is secondary. The commentator quotes a verse which says that, for such a person, there is neither *Mandala* nor *kunda* nor *Nyasa* etc., and he can bathe at will. Thus, for him, there is no necessity of *Diksa* and the accessories of *yaga* etc.

Abhinavagupta clearly states the comparative effectiveness of the various practices, and concludes that true knowledge is the highest of all; it makes one *Mahasiddha* and *Yogisvara*. He says (verses 42-43) that, in the list that follows, each succeeding item is superior to the preceding one:

> *Sthandila* (place for sacrifice), *Ture* (a figure drawn or engraved on vessels, *Pata* (picture of painted cloth), *Dhyana* (meditation), Dhyeya (that which is meditated upon), *Dharana* (concentration), *Yogaja rupa* (the form appearing in the mind through *yoga*), *Jnana* (knowledge).

One, with pure consciousness (*nirmala-samvid*), can visualise the Supreme Reality without any formal training. But, one, whose consciousness is not pure (*anirmala-samvid*), requires the discipline of listening to the precepts of the *Guru*, study of Sastras etc. These remove from his mind the cloud of apprehension and the truth shines in the clear mind

as one touches the rays of the sun that conquers darkness. The flashing of the great lustre of Siva in the mind has been said.

Now is examined the independence of Siva. Himself shining, he makes everything shine. Beyond him, there is no universe. The Supreme Lord, being unobstructed in the sky of mind, shows creation and destruction. As in a clear mirror earth, water etc. are reflected, so all the elements of the universe are reflected in *Cit*. As the reflection pervades a crystal, which is clear on all sides, so, in consciousness that clear in all respects, *Rupa* etc. are reflected. Siva is inseparably connected with the Supreme Kaulika Sakti. Their combined form is called Samghatta which again is termed Anaendasakti; from it the universe is created. This Sakti is variously called *Kalakarsini, Matrsadbhava* etc.

Besides the above *Cidananda-sakti*, there is the *Icchasakti* which is superior to all other *Saktis*. This *Sakti*, being agitated, the Aghora Devis are born. Thus, *Icchasakti* is twofold, unagitated and agitated. There is *Jnanasakti* which is twofold according as what is to be known is more or less. *Samvit* or consciousness is both *Ksobhaka* (agitator) and *Ksobhana* (agitation or that which causes agitation). That, with which *iccha* becoming one, becomes accomlisher of action, is called *Ksobhadhara* which the commentator explains as *yoni*. That, with which this oneness takes place, is the *bhavas* within the body or the letters beginning with *Ka.*

The outward appearance of the universe, that is within, is called Bija or the chief cause. The *Svaras* (vowels) are also called *Bija* as they cause letters to appear. The *udbhava* (source) is called the desire of *Bija* to create; by this, the phenomenal world looks different from *Cid-Atman*. That, by the unity with which the desire to create has fruition, is called *Ksobhadhara*. From the *Bija* of the universe all the external world evolves. The Supreme *Spanda* and joy become very wonderful due to the contact of *iccha* (desire and *unmesa* flash). *Jada* (unconscious) is of the nature of limited manifestation. *Bodha* (consciousness) is untainted. The Saktis of the great ocean of *Bodha* resort, like waves, to the *Atman*. The wonderfulness of the *Saktis*, resorting to *Atman*, is the manifestation of *Kriyasakti*.

Kriyasakti, the substratum of the sun and the moon, having arisen the undivided manifestation is called *Bindu*. That, which is called *Sabda* (word) whose essential element is sound and which resides in all creatures, remains inactive being divided as low and high. The sun, moon and fire have no lustre of their own excepting the brilliance of *Samvit*.

The placing of one's own *Atman* on the *Atman* is called *Vaisargiki Sthiti* which creates and *destroys*. Siva is present everywhere as the doer through fatherhood and motherhood.

Malini is the name of the Supreme *Sakti* which is beautiful on account of the contact of *Bija* and *Yoni* and the resulting appearance of various forms. The Supreme *Samvit* is one attracting *Kala* (Bhairava). By the seeming separation from the *Saktimat*, it assumes the state of a couple: *Sakti* and *Saktimat* are separately called.

Through the seeming separation threefold sound, viz. *Pasyanti*, *Madhyama* and *Vaikhari* arise. Each of these has three forms, viz. Sthula, Suksma, Para. He is Visvesvara, Lord of the world, in whose *Samvit-Atman* this phenomenal world is reflected. He is restrained by the acquisition of the desired object. For such a *person mantra, mudra, kriya,* etc. are not necessary. He becomes Jivanmukta. Such a person feels-all this has emanated from me, all this is reflected in me, all this is identical with me. He feels that he is Siva himself who burns this world unreal like a dream. It is also realised that from *Bodha* arises the world of diverse objects, in *Bodha* it rests and the world, being destroyed, *Bodha* alone remains. For such a man bath, vow, bodily purification, *dharana, mantra, sacrifice*, etc. are not necessary.

The question is-if these are not necessary, then how can the *Guru* favour him? Such a person is favoured by the very sight and speech of the *Guru*. If people, devoted to Siva, lack the aforesaid capacity, then he should receive initiation etc. The Supreme Lord has no veil. But, a veil of *Maya* shrouds Him. Those, who ae versed in the Veda, Samkhya, Purana, Pancaratra, Bauddha Sastra etc. are bound by the ties of *Maya* so that they do not get knowledge about Siva. One, who listens to ignorant people and fixes the mind on a bad

preceptor, is bound by *Maya*. The instructions of a good preceptor are necessary for real knowledge. By *Suddhavidya* (pure knowledge) one is sanctified with strength; then one reaches the good path being free from obstacles. Of the three sources of knowledge, viz. *Guru*, Sastra and one's ownself, each succeeding is superior to the preceding one. One, in whom good reasoning spontaneously aris, acquires the right to yogic knowledge etc.

A *Guru* is *Samsiddhika* who is not trained by any other preceptor. Such a person gets Abhiseka by reflection, *dlyana, japa*, svapna and homa. By observing the prescribed rules in the worship of Candika for a month, one becomes Acarya. By a fortnight's practice, one becomes *Sadhaka*, by a week's observance one becomes putraka and by four days' observance one becomes *Samayi*. In such observance, Devi Herself initiates the devotee.

One should serve the Guru in various ways. Then having received *Abhiseka*, he becomes a *Kalpita Acarya*. When such an Acarya accidentally learns a superhuman Sastra without the help of *Guru*, he is called *Kalpitakalpita*. The acquistition of knowledge from a *Samsiddhika* is inferior. The *Guru* who, though *Akalpita*, gets refinement from somebody else, is Siva Himself. The knowledge, spontaneously acquired, becomes perfect by the study of Sastras and instruction of the *Guru*.

The five accessories of *Yoga*, beginning with *Yama*, are not directly helpful in acquiring *Samvit*, because these are external. What is necessary for salvation is true knowledge. The question may arise-are the three internal processes of *dharana, dhyana* and *samadhi* helpful? These are also not necessary for Samvit. Then the question arises-if all these accessories of *yama* etc. are useless, then why ae these prescribed? The answer is-all these are means to *tarka* or reasoning which is the means to *Samvit*.

Devi Samvit creates all things; so, She is called *Srstikali*. She also preserves. Again, She destroys. The nature of *Samvit* is merged in the pure attributeless *Samvit*. The independence of *Samvit* is called Supreme Goddess. Kali or

Kalakarsini is so called as She creates the five (*pancavidha kalana*), viz.

Ksepa (outward manifestation of the self)

Jnana (reflection of the identity of the manifested with the self).

Samkhyana (constant pondering that it is this, not that)

Gati (getting like a reflection at the real nature in the form of Samvid)

Nada (the end of reflection of the self, remaining only as sounding due to the obliteration of the knowledge of identity with the self).

She is also designated as Matrsadbhava, Vamesvari. Reflection in the heart, relating to the self, which is stretched due to outward form and which sets at rest thought of the entire world, which remains at the time of the will to create and to destroy, and which is of the form of *ucchalata* due to the expansion and contraction of the self and which does not shine in a special form, and, owing to tranquillity, is called *Spanda*. Without this there can be no *Samvit*.

Samvit is *dhyana*, it is mudra. The author tries to impress that knowledge of *Atman* alone leads to the attainment of Sivahood. It is the bee alone, not the fly, that can enjoy the fragrance, of the *Ketaki* flower. So, only a person, inspired by Siva, becomes devoted to the worship of the non-dualistic Siva. The cycle of rebirths disappears from one who rests in this worship, as huge snow itself in high summer. Some persons independently acquire refinement. It has been stated in connexion with *Sakto-paya*. Others, however, require other means. The means are many. *Jiva* is the *Sakti* of Siva Himself; it is present everywhere. Due to the flash of knowledge, *Jiva* is known by various names like *Prana, Buddhi* etc. The material aspect of the *Cit*-body being suppressed, its real nature is felt, and it shines as the non-dual *Samvit*. In it, the *yogin* finds his own pure consiousness independently of *Prana* etc. as a person sees his reflection in a mirror as different from it.

The threefold lustre (*dhaman*) of the great *Saktimat*, viz., *mata* (knower), *mana* (knowledge) and *prameya* (object

of knowledge), should be contemplated as one. These three represent the *Sakti* of fire, sun and moon. These are known also as *Para, Parapara* and *Apara*. Each of these is threefold in accordance with creation, preservation and destruction. Their fourth form is above the limitation of creation etc. Thus, there are twelve forms.

The *yogin* should contemplate the world as merged in Samvit from which creation proceeds. Siva is Saktimat, and the entire world is His Sakti.

The great pervasion, in which there is no distinction of *mata, mana* and *meya*, is Cidananda which is free from material objects. Jagadananda arises when nothing excepting *samvit* is perceived. One should mentally rest in it. The *yogin* having reached Trisulabhumi (located above *Brahmarandhra*), the meeting place of the three *Nadis* (*Ida, Pingala, Susumna*), should realise unity of the three *Saktis* of *Iccha, Jnana, Kriya*. He should gradually proceed through the successive steps of bhrubindu nada, *nadanta* and reach *Urdhva-kundalini*. There exist two Bindus of Siva, of the nature of will to create, which are beautiful by the essence of *Spandana*. There one's mind should rest as in the belly of a fish.

The will of the Supreme Lord to create is the *Kaulika Sakti*. Its agitation, rather the substratum of agitation, is the alphabet from *KA* to *HA*. The phenomenal world is the spreading out of that substratum of agitation. Though the will of the Lord is inherent in the Lord, yet the separation of it is the world. One should know the world as identical with *Cit*. One should give up desire, distress etc. and enjoy bliss in the self and resort to the flowering state of *Nada*, Thus, the *yogin* becomes one with the Supreme. Samvit-*spanda'* is possessed of the three *Saktis* of *Iccha, Jnana, Kriya*.

One, desiring to enter the Supreme Path with bodily means, gets joy before the touch of fullness. Then, due to a moment's contact with the spirit, one gets elevation. By the realisation of the separation of Samvit and the body, which remained mixed up like dust in water, the mind is turned inward and external functions are suspended; the mind is then asleep so long as *Samvit* is not felt. Bondage consists in

looking upon the body etc., as Atman, salvation is the disappearance of that feeling. After that, the yogin enters into the five states, viz. *ananda, udbhava, kampa, nidra, ghurni*, and becomes *Cakresa*, i.e., he conquers the various *Cakras*.

From *Samvit* arises the world, into *Samvit* it merges. *Spanda*, called *Yogini-hrdaya*, is the *linga*. With Siva-Sakti, the *Bija-yoni* gives birth to *Samvit*.

Anahata Nada, being the cause of letters, is called letter. Of the letters, the two main places of manifestation are *Srstibija* and *Samhara-bija, A yogin,* by practising the *Nada,* arising in *Srsti-bija,*etc., gradually becomes one with Cit. Due to the repeated remembering or uttering the letters from *Ka* to *Sa* with or without vowels *Samvit* arises. Bhairava is so called due to the upholding or maintaining all; he pervades the whole world. By constant recitation of the word Bhairava, one becomes Siva. The realisation of one's own nature is the real Samvitti. That is the Supreme Existence. One's own *Atman* is Siva. *Samvit* is the same in blue or yellow colour, joy or sorrow; there is diversity only in the means.

The *Tantrasara* is an abridged version of the *Tantraloka* whose bulk and profundity naturally necessitated the composition of a compendium. The *Tantravatadhanika* is a shorter epitome.

The *Paramartha-sara* deals with the essential principles of the *Trika* system, and is an adaptation of the Adhara-karika of Sesanaga Muni.

The *Malini-vijaya-vartika* is a commentary on some of the obscure verses of the *Malinivijaya-tantra*, also called Sripurva Sastra. The portion, descovered hitherto, reveals a trenchant criticism of some important standpoints of Nyaya philosophy.

The *Paratrimsika-vivriti* (or, *vivarana*) is a commentary on the Paratrimsika the text of which constitues the concluding portion of the *Rudrayamala-tantra*, and gives a resume of the whole of it.

The *Bodhi-pancadasika* is designed to enable the less intelligent of the author's pupils to have an idea of the

essentials of monistic Saivism. It consists of 16 verses of which fifteen deal with the subject-matter, and the sixteenth explains the purpose of such a composition.

The *Isvara-pratyabhijna vimarsina*, briefly called *Vimarsini* or Laghu-Vimarsini, is a commentary on the *Isvara-pratyabhijna-sutra* of Utpalacarya.

Of the other philosophical works of Abhinava, some are available in manuscripts while others are known only from references in other works. Abhinava is credited with the authorship of several hymns which are more philosophical than devotional. These hymns, in lyrical forms, set forth the quintessence of the Trika philosophy, and serve as a medium of popularising the abstruse doctrines and dogmas of particular sects. The well-known hymns of this class, attributed to him, are:

Krama-stotra, Bhairava-stava, Paramartha-carca, Mahopadesa-vimsa Anuttarastika, Paramarthadvadasika, Dehastha-devata-cakra-stotra, Anubhava-nivedana.

A study of Abhinava's works enables us to trace the stages of his spritual attainment. He worked successively on the three systems which are known, in Saiva Philosophical literature, as the *Krama, Trika* (embracing *Pratyabhijna* as one branch), and *Kula.* The kernel of Abhinava's philosophy is set forth in the following line: *Siva-saktya-vinabhavan-nityaika mula-karanam* (Tantraloka, ix, 152). Siva is the Supreme Principle. He is ever inseparably united with Sakti. Indeed, Siva is manifested through Sakti. Both are eternal.

Krama Tantricism

No account of Tantra is Kashmir can be complete without an examination of *Krama* Tantricism.[39] Advocating monistic Saivism, it is an offshoot of the Saiva philosophy of Kashmir. It is also called *Kramanaya, Mahartha-naya or Mahartha, Mahanaya, Mahasara, Atinaya, Devatanaya or Devinaya, Kalinaya.*

Originating in Kashmir, the *Krama* system spread far and wide. There is evidence of its travel as far as coladesa

(modern Karnatak) in the South. That this system was not confined to the limits of Kashmir is proved by its association with some *Pitha-sthanas*, e.g. Oddiyana, Purna Pitha, etc.

The date and mode of origin of this system are shrouded in myth and mysticism. With Jayaratha (c. 13th cent., beginning) we stand on terra firma about the early history of *Krama* Tantricism. In his *Viveka* commentary (III, p.p. 192-93) on Abhinavagupta's *Tantraloka*, he gives an account of the early history of the system.

The *Krama* system is believed by some to date back to the last quarter of the senenth century or the beginning of the eightth. This system lasted till the eighteenth century with varying degrees of popularity and authority. The period from the nineth century to the twelfth saw the heyday of this system. After that the decline started, and the process of decadence was never arrested. Jayaratha gives ample testimony of the degeneration of the *Krama* system. The Mahanaya-prakasa, attributed by some to Sivananda II, refers (8/80, 186, 187) to the growing ignorance of the system among its followers themselves. Sitikantha (1575-1625 A.D.), author of a *Mahanaya-prakasa*, refers tothe fast fading of the system and the loss of its grip over the people.

The original *Krama* literature can be divided into two broad classes, viz. revealed and non-revealed. To the former class belong some anonymous works and the *Krama Agamas*. The latter includes the non-Agamic works. The *Krama Agamas* are *Pancasatika* or *Devipancasatika, Sardhasatika*, *Krama-rahasya, Krama-sadbhava, Kalika-krama, Krama-siddhi.* The non-Agamic works are *Krama-sutra, Siddhasutra, Mahanaya-paddhati, Kramadaya, Amavasya-trimsika, Rajika*.

We know of at least forty-five notable personalities, including females, who contributed to the *Krama* system of philosophy by writing works, composing hymns or imparting lessons on *Krama*. The prominent among them are mentioned below chronologically along with the titles of their works, if any.

Vatulanatha (c. 675-725)[40] (Historical personality doubtful)	Vatulanatha-sutra (Traditionally attributed)

Niskriyananda-natha (c. 725-775) Chumma-sampradaya

Vasugupta (c. 800-850)
(i) Siva-sutra
(ii) Spanda-karika
(iv) Vasavi Tika
(v) Siddhanta-candrika

(No work exclusively on Krama.

But, in some of his works, particularly the first two, he appears to have incidentally contributed to the cause of the *Krama* system) Kallata (c. 825 -- 875)

(No exclusive work on Krma (Authorship controversial) But, incidental contribution in the works attributed to him). Probably identical with Spanda-sutra, mentioned by Bhaskara in his *Siva-sutra vartika*, 1-5

Spanda-vrtti (a comm. on the above *Karika*)

Spanda-sarvasva (probably title of the *Karika* and *vrtti* together)

Tattva-vicara (probably) *Tattvartha-cintamani*

Pradyumna Bhatta (c. 850-900) *Tattvagarbha-stotra*

Somananda (c. 875-925) *Siva-drsti*

(No work exclusively on Krama)

Utpala (c. 900-950)

(No work on *Krama*. But, from Jayaratha it is learnt that Abhinava received his lessons on *Krama* from a set of teachers including Utpala)Siddha Natha, called

Stotrakara (c. 900-950)

Bhaskara (c. 925-975)

(Believed to have transmitted the doctrine of Siddha Natha to the next generation)

Laksmanagupta (c. 925-975)

(Probably identical with Laksmana Desika, author of the Sarada-tilaka)

Bhatta Utpala (c. 925 = 975) (Different from Utpala Vaisnava. No work exclusively on *Krama*)

Supposed author of a *Kramastuti* Appears to have written on *Krama*, though no work exists. *Spanda-pradipika*, comm. on *Spanda-karika*. In certain places, he appears to have been familiar with the *Krama* system. From the above work (Islamprkar's ed., pp. 48-50) it is clear that he has

turgried to interpret *Spanda* and *Yoga* concepts in the light of *Krama* philosophy. His *Krama* leaning is descernible in his reference (*Spanda-pradipika*, pp. 49-50). His own work, *Bhoga, moksa-prdipika*, now lost.

Bhutiraja I (c. 900-950)

(Of four persons of this name, the one who is known to have been a teacher of Abhinavagupta is intended here)

Abhinavagupta (950-1020)
Ksemaraja (975-1125)
Varadaraja (c. 1000-1050)
Alias Krsnadasa
Hrasvanatha (c. 1025-1075)
Cakrabhanu (c. 1050-1100)

His contribution to *Krama* system is attested by two references:

(i) *Tantrasara* of Abhinava (Shastri's ed., KSS, 1918, p. 30)

(ii) *Mahartha-manjari* of Mahesvarananda (TSS, ed., No. 66, 1919)

Kramastra (990-991) *Kramakeli*, comm. on the *Kramastotra* of Siddhanatha. In some other works also, particularly *Malini-vijaya-vartika, Paryanta-pancasika, Paratrimsika-vivarana,* he deals with *Karma* philosophy.

In his *Uddyota* comm. on *Netra-tantra*, he refers to *Krama* as a distinct system. His *Siva-Sutra-Vartika* clearly indicates (Vide *vartikas* on *Sutras* I. 6,7,12,17,22; II. 5, 6: III. 16, 43). Head of a tradition that produced important texts like the *Cidgagana-Candrika* (sometimes attributed to Kalidasa) and Mahanaya-prakasa. Highly reputed as a *Krama* teacher. Highly praised by eminent scholars and greatly admired by Sitikantha.

Cakrapani (c. 1050-1100/1075-1125)
Bhojaraja (c. 1050-1100)
Somaputra (c. 1100-1150)
Ramyadev (c. 1100-1150)
Srivatsa (c. 1125-75)
(Introduces himself as Kalidasa)
Sivananda II (c. 1125-1175)
Mahaprakasa (c. 1150-1200)

To him is ascribed, though not with absolute certainty, the *Bhavopahara* which is a *Rramastotra*. Perhaps wrote the *Krama-kamala*.

The author of the *Cidgagana-candrika* expresses indebtedness to him for revealing the *Krama* secrets. Author of *Vivarana* comm. on the aforesaid *Bhavo-pahara*. He states that he wrote six ohter works. Of these, the *Akrama-kallola-karika* appears to have been an independent work on the Krama system. *Cidgagana-candrika*, comm. on *Kramastotra* of Siddhanatha. Of the six works, attributed to him by his grand-pupil, Mahesvarananda, the *Krama-vasana*, as the very title suggests, is on the Krama system. According to some, Sivananda wrote also a *Mahanaya-prakasa* which is to be distinguished from its namesake by Sitikantha. Esteemed teacher of Mahes-varananda. Author of several *stotras* mentioned in the *Parimala* comm. on Mahesvarananda's *Mahartha-manjari.*

Jayaratha (c. 1150-1200)
Mahesvarananda (c. 1175-1225)
Sivopadhyaya (c. 1725-1775)

His *Viveka* comm. on the first, fourth, thirteenth and twenty-ninth *Ahnikas* of Tantraloka sheds considerable light on the history of Krama system.

Mahartha-manjari with its commentary, *parimala*. From the penultimate verse of the Parimala, he appears to have written a work called *Krama*. Besides the two aforesaid works, he is known to have written nine other works.

Last note worthy writer in the history of the *Krama* system. In his *Vivrti* on the Vijnana-bhairva, he occasionally passes remarks on the intri-cacises of the *Krama* system. The main features of the *Krama* system are as follows:

I. It is Sakti-Oriented. It reflects the emergence of the Sakta tendencies in the monistic Saivism of Kashmir. This resulted in the division of the system into two schools: (i) one emphasising thesupremacy of the Siva aspect; and (ii) the other laying stress on the Sakti aspect of the Supreme Consciousness.
II. It leans towards monistic-dualistic character of

Reality. It is called *Bhedabhedopaya* as it inculcates the idea of dualism or diversity within the framework of monism or unity. It seeks to discover unity in the phenomenal duality (bhede abheda). While the *Pratyabhijna* and *Kula* systems are concerned with Reality as unity or the transcendent aspect of Reality, *Krama* is concerned with the immanent Reality; According to it, immanence is an essential expression of transcendence.

III. Spiritual uplift and salvation is synthesis of *bhoga* and *moksa*. While the *Kula* system teaches *Sambhavopaya*, *Krama* advocates *Saktopaya, Kula* and *Pratyabhijna* do not countenance the idea of progression; they believe in instanteneous and immediate self-revelation. The essential feature of the *Krama* system is spiritual progression, i.e., the progressive refinement of the Vikalpas. So, it equally stresses each step towards self-realisation.

IV. Positive epistemic bias. While the *Pratyabhijna* and *Spanda* schools are more metaphysical, the *Krama* is more mystical . Both *Kula* and *Krama* systems have esoteric and mystical look. But, the latter emphaises the cognitive and the epistemic aspect. This, indeed, is the fundamental value of the *Krama* as a system of philosophy.

V. Linguistic peculiarity prefers the Prakrit languages to Sanskrit as the medium of expression. There is convincing proof that the works like the *Kramasutra*, the *Mahanaya-praksa, Mahartho-manjori, Prakrta-trimsika-vivarana*, etc., were written in some forms of Prakrta or local vernaculars. It is interesting to note that the Budha directed his followers to propagate his teachngs in local dialects.

Krama, as a Tantric system, depends on intuition, and discourages dialectic. It does not merely argue, but experiments. it seeks fulfilment in the harmonious blending of intuition with practical realisation. Two phases of *Krama* Tantricism can be discerned. In the earlier phase, there was a penchant for philosophical and intuitional issues. Of the

four divisions of the contents of Tantra, *Carya* and *Kriya* were subordinated to *Jnana* and *Yoga*.

In the later phases, however, the ritualistic aspect came to the forefront. Experience is the pivot round which the *Krama* system revolves. The realisation of the oneness of the individual soul with the universal soul is the aim of this system of philosophy. The *Krama* system was divided into two sub-schools, viz, (i) Sahasa represented by the *Vatulanatha-sutra and* (ii) Chumma represented by the work, entitled *Chumma-Sampradaya*.

The main theme of the *Sahasa* school is that a devotee's real nature is realised by firmly clinging to the pre-eminent Sahasa (maha-sahasa-vrttya svarupalabhah/ Vatulanatha-sutra1). *Sahasa* means a sudden unexpected event. According to this school, the highest realisation or self-revelation takes place all on a suden through divine grace; for this no previous preparation is necessary.

The exact meaning of *Chumma* is not known. It occurs in the *Tantraloka* (4/268, 29/37). Ksemaraja, in his commentary on t he *Svacchanda-tantra* (15/1), says that *Chummaka* standa for the system to which one adheres. The chief object of the theory of *Chumma*, which appears to be a synonym of *Sarma* (Vide Ksemaraja's common the *Svacchanda-tantra*; VI, p. 125) is to presserve the esoteric nature of the system adhered to. In the ultimate analysis, the *Sahasa* and *Chumma* appear to have no basic difference.

The existence, at one time, of another sub-school of *Krama* is referred to in the *Tantraloka* (Ahnika 29). This unnamed school is a product of the combination of two theses, one formulated in the *Devyayamala* and the other in the *Madhavakula*. A feature of *Sadhana*, According to this school, is the worship of one's line of preceptors along with *Pithas*, *Ksetras*, etc. The Pithas have been assigned to the diffeent parts of the body. This system requires the aspirant to reflect upon and, therefore, visualike the *Pithas* and the respective presiding deities as essentially identical with the self.

References

1. M. Bose, *Post-Caitanya Sahajiya Cult of Bengal*, Calcutta, University, 1930, pp. 98ff.
2. Spencer, *Principles of Sociology*. I, pp. 262ff.
3. This name occurs as Kalamukha in Gunaratna's commentary on Haribhadra's *Saddarsana-samuccaya* (*Bib. Ind.*, p. 51) We have here a new name, the *Mahavratadharas*, in place of the Kapalikas.
4. *Sribhasya* II. 2. 35. Also *Vedanta*-kaustubha of srinivasa II. 2. 37.
5. *Descr. Cat. Mad. Govt. Oriental MSS. Library*, XI. 5502.
6. Attributed by the *Tantradhikarinirnaya* (p.2 of Rajrajesvari Press edition, Benares, v.s. 1945) to Vasisthapurana and Lingapurana (Ch. IX); Attributed by the Tantradhikarinirnaya (p. 13) to Sutasamhita (Yajna-vaibhavakhanda). It has been identified there as verse 3 of Chap. XXII; *Viramitrodaya* (vol. i. p. 22) and *Sivarkamanidipika* of Appaya Diksita (p. 112) attribute it to *Kurmapurana*.
7. For information about the sect and its history, cf. Bhandarkar, *J.B. Br. R.A.S.* Vol. 22, p. 151; Fleet, *JRAS*. 1907, p. 419ff; P. C. Divanji, *J.A.S. Bombay*, Vol 30. 1955; *Journ. Gujarat. Res. Soc.*, VII, 1955, No. 4, *J.B.R.S.*, XXXIX, 1953, pp. 1-9 In this connection reference may be made to the temple of Nakullsa Bhirava popularly known as Nakulisa or Nakulesvara at Kalighat in Calcutta where the right toes of Sati are stated to have fallen.(ascribed to the Pithamala or Tantracudamani).
8. C. Chakravarti, *The Soma or Sauma sect of the Saivas, Inadian Historical Quarterly*, VIII. pp. 221-223; *Prabodhacandrodaya* Act III.
9. Sribhasya and Veanta-kaustubha op. cit.; *Pancaratrapramanya;* Also cf. *Prabodhacandrodaya* (Act III. 12, 13).
10. Saddarsanasamuccaya, *Bib. Ind.*, p. 51.
11. J. Hertel, Leipzig, 1921. Bloody and orgiastic rites of the saivas are referred to in the beginning of the Yasodharacarita of Manikyasuri.
12. *Proceedings and Transactions of the Fifth Indian Oriental Conference*, Lahore 1930, vol. I. p. 81.
13. Gaudalekhamala, p. 61ff.
14. K.C. Pandey, *Abhinavagupta-An Historical and Philosophical Study* (Chowkhamba Sanskrit Series, studies, Vol. I, Benares City, 1935).
15. The Kashmir Series of Texts and Studies, No. 63.
16. The hymn of Jyotisprakasa was commented on by his

disciple Govinda Kaula in 1830 S.E. or 1908 A.D.

17. Compare in this connection the chapter colophons and date verse of the *Devinamavilasa* and the concluding verses of the Srividyanityapajapudhati.
18. *IHQ.*, Vol. IX, pp. 237-43. For the cult of Kalarka-Rudra, another Saivatic deity, and folk-rites associated with it cf. *JASB*, Letters, 1935, pp. 429-438.
19. Two-armed and four-armed images of Buddhis Mahakala bearing close similarity to his Brahmanic counterpart are described by Debala Mitra, IHQ., 34, pp. 1 ff: 35, pp, 43.
20. *Merutantra* (32. 1ff).
21. H. P. Sastri, Nep. II, Preface, P. XXII.
22. It cannot be definitely stated if *Puranakhyana,* one of the topics of tantra, refers to the Purapas or to old stories only.
23. The same division is followed in works like the *Padma Tantra,* J.R.A.S. 1911, pp. 951 ff.; Schrader, *Introduction* to the *Pancaratra* and *Ahirbudhnya Samhita*, p. 22.
24. Schrader, *op. cit.*, p. 112.
25. *Marana* (esruction), *Uccatana* (drivifng away), *Vasikarana* (bringing under control, which would include hypnotism), *Stambhana* (arresting, e.g., staying a storm, striking a man dumb), Videsana (causing antagonism between persons). *Svastyayana* (rites periorfme with a view to attain welfare in cases of calamity, e.g., disease etc.) Arthur Avalon, Principles of Tantra, Vol. I, p. 112, f.n. I.
26. *Guptasadhanatantra*, Patala vii (quoted in the *Sabaakalpadruma*).
27. H.P. Sastri, Nep., I.p. 215.
28. *Ibid.*, p. 1, 76. 77.
29. Ksemaraja gives its etymological meaning as *atati sattva-divrtty-avalambanena yonth samcarati*; it goes from one birth to another by resorting to the qualities of *Sattva*, etc. *Atman* is stated as *Anu*.
30. One of the eleven Rudras is so called. In this work, it is the name of Siva Himself in His *Sattvika* form. The significance of the name is obscure. *Ahi* means serpent, and *budhna* bottom. In later Vedic texts, Ahi Budhnya is allegorically connected with Agni Garhapatya or Domestic Fire (*Vedic Mythology* by Macdonell, p. 73). It should be noted that the humn in the Vajasaneyi Samhita(V. 33) which mentions *Ahirbudinya* (Garhapatya Agni-comm.) contains the name of Visnu for several times.
31. Chap. 52. 2-88 deal with linguistic occultism of such *mantras* an *Om namo* vasudevaya.
32. O. Schrader, *Intro. to Pancaratra and Ahirbudhnya-Samhita,* pp. 42-43.

4

Siva and Shakti

Eternal truths cannot be defined or explained in ordinary language. These require not only vision, capability, understanding and appreciation but also symbols, technical terms, similes, etc., to express them. In order to understand the idea or concept of Siva-Shakti we have to consider the source and the various aspects of it, *viz.*, metaphysical, philosophical, psychological and religions. The salient features of it may be expressed as follows:

> ''Absolute reality called *Samvit* is of the nature of pure existence which is self luminous and unaffected by time, space and causality. It is prakasa-unlimited light with unstinted freedom of action called 'Vimarsa' or 'Svatantrya'. Reality as universal being is one but its specific forms are many. The one always retains its unity.''

The supreme reality manifests itself on its own into two-the one appearing as subject and the other as object. When the supreme reality in its prestine glory, before splitting itself as subject and object is *purnahanta.* The essence of supreme reality disappears when it manifests itself as individual self with limited egoism. In this limited condition the individual self expriences partial recognition of his own individuality. In this condition he is *Alpahanta*, every definition of these terms which lead to self realisation recognised the very existence of the aspirant-Alpahanta-in the Absolute itself-Purnahanta. The vivid recognition of one's own reality with

all its innate power is itself the complete realisation of reality. In philosophical terminology this is Purnahanta.

Siva is Anuttara. There is nothing beyond Siva. All that moves in the universe is enveloped by His living presence. This is possible on account of his being inseparably connected with Shakti (energy).

The metaphysical highest in this system is called *Prakasa-Vimarsa*. *Prakasa* is self-luminous. *Vimarsa* is all comprehensive. Nothing is beyond it. Nothing can have independent existence apart from that reality. *Vimarsa* manifests the entire universe as if it is quite different from the reality. It assimilates everything. Again after involution it appears as if it is an undifferentiated entity. In the course of manifestation multiplicity is the rule. This change goes on endlessly. This is the nature of reality.

Vimarso hi sarvam saha,
Paramapi atmikaroti,
Atmanan ca parikaroti,
Ubhayam ekikaroti,
Ekikrtam dvayamapi nyagbhavayati,
Ityevam Svabhavah.[1]

In order to have a precise conception of the idea of Siva--Shakti we have to approach the subject in the light of three distinct factors, *viz.*, attributes (*Dharma* or *Viseshana*) quality (guna) and innate power or motive force (*Shakti*). Innate power expresses itself in the subjective and objective entities in two ways-manifested and unmanifested. In modern terminology, this is named as dynamic and kinetic energies or powers.

Siva and Shakti are not two separate entities but two phases or aspects of the same reality. Reality is described by the name Paramasiva with a view to make us understand that Siva is the supreme Lord of Shakti. Shakti is described as *Hrdaya Sara* (Heart-essence) of Siva. (*Hrdayam Paramesthinah*). The power or *Shakti* of Siva is a sort of reflex relation of self identity which is never dissociated from Him. It is unalienated conscious nature of Siva with all the contents unmanifested. It is independent of anything else

than its own self which is but the power of limiting the self-transcending Siva who is also unsurpassed blissful enjoyer (*bhoktr*) of contents of Himself, *i.e.*, enjoyables (*Bhogyavastuni*). It is for this reason he assumes the form of Shakti. Hence, the whole world of diverse forms exist as real only when it has its roots deeply imbedded in the nature of Siva the Supreme being. *Shakti* is, therefore, nothing else than the externalisation of self-consciousness of Siva as the object of his own enjoyment. *Shakti* is therefore *Atma-Vimarsa* of *Prakasa*. *Vimarsa* works wonders in obedience to Siva's will.

According to Kashmir Saivism the soverignty of Lord's will is responsible for all manifestations. Lord Mahesvara by his inherent *Vimarsa Shakti* performs creation, preservation and dissolution. He abounds in bliss and consciousness and is ail pervasive. He is the unrestrained stream of will and a spontaneous flow of cognition and activity.

> *Atmaiva sarva bhavesu sphur annivatha cidvapuh,*
> *Aniruddhechcha prasarah....Drkkriyah Sivah.*[2]

In the metaphysical realm, reality is described as *Prakasa-Vimarsamaya* the all powerful luminous pure existence. This is the transcendental aspect. In the immanent aspect (*visvatmaka*) is pervades the universe. The seers and sages contemplate on the transcendental reality (*Chinmaya* or *Chidghana*). When he feels or experiences the play of the powers of reality, the powers are called *Shaktis*. The denomination of those powers are creation (*sristi*), preservation (*sthiti*), dissolution (*samhara*), concealment (*Tirodhana*) and grace (*Anugraha*). This shows how the Lord manifests himself with his *Shaktis*. These functions of the Lord are called *Pancha-krtyas*.

Shakti polarises consciousness into *Aham* and *Idam*-subject and object. *Shakti* is nothing but Siva Himself in His creative aspect. Mahesvarananda describes Lords's '*Unmukhata*'-interntness to create has been the initial momentum for the emanation of *Shakti*.

> "When He becomes intent to roll out the entire Universe that is contained in His heart in a germinal

form he is designated as *Shakti*."

Shakti is, therefore, the kinetic aspect of consciousness. Utpaladeva expresses the same idea in one of the stanzas of his 'stotravali' that Shakti is the emanation of joy of the Lord when he raised His face to gaze his own splendour.

AnandochchalitaShaktih srjatyatmanamatmana
(Shakti thrown out by delight let herself go forth into manifestation.)

Siva and Shakti can never be disjoined. They remain united whether in creation or dissolution. Siva-*Shakti tattva* is not a creation as '*abhasa*', but is the seed of all creation. The mightypower of the Lord has been emphatically described in the following stanza:-

Yasyonmesanimesabhyam jagatah pralayodayou,
Tam Shaktichakravibhavaprabhavam Sankaram stumah.

When Siva opens his eyes-when awakened-the whole world of phenomena potentially latent in him blazes up and when he shuts his eyes, i.e., when He goes to sleep, the world is withdrawn unto Himself. The world is nothing other than the objectified consciousness of the Lord. Lord Siva is thus the cause as well as the effect. The innate powers of reality have been defined precisely by scholars in classical literature as follows:

1. Swayam Prakasatva-self-luminosity is the essence of self-existence-"*Swayamprakasarupata cichchaktih.*" This self-luminosity is its inherent characteristic (*Citsamjnane*).
2. Absolute independence is the power of bliss "*Svatantryam anandaShaktih.*"
3. Multifarious manifestation through its desire is IchchaShakti (power of will). "Tat camatkarah ichchaShaktih."
4. Retaining everything in the universe in its conscious power is JnanaShakti (power of knowledge) "Vimarsatmakata jnanaShaktih."
5. Capability or capacity to assume any form in the universe is KriyaShakti (power of action).

The Universe is nothing but an opening out (Unmesa) or expansion (prasara) of the supreme as Shakti.

The entire multiplicity of the Universe, both the subjective and objective, has its being within His power exactly as the multiplicity that constitutes a tree is within the seed from which it springs. The power is non-different from Him as the warmth is from fire. This power (Shakti) in the form of self-consciousness is part and parcel of Himself. Shakti can be said to be Siva's handmaid executing the commands of the Lord. It is in this sense that Siva is characterised as Shaktivisista.

''Lingam saivam idam sakhsat
Siva-Saktyubhayatmakam.''[3]

Linga is indeed the essence of both Siva and Shakti. Shakti of the Lord has manifested itself in two forms-Mahamaya or urdhvamaya and Adhormaya. It is Mahamaya that evolves itself into the phenomenal Universe. It does not produce any illusion in the substratum or abode of consciousness. It is the Adhomaya that hides the true nature of the self and limits the five powers of the Lord in the lower order of creation which consists of 30 principles or 'tattvas'.

It may be noted here that Siva-Shakti, doctrine of Kashmiri school, has been adopted by Shaktivisistadvaitins (Virasaiva) of Karnataka who have elaborated the theme in refuting the Mayavada of Suddha Advaitins of Vedanta school. The attributes of Parabrahman according to Vedanta are *Sat Cit Ananda*, the only three positive qualities as against the negetive terms as Neti, Neti-not that, not that, etc. According to *Shakti Visistadvaitins* the three positive qualities of Parabrahman (*Para Siva*) are well expressed in terms of Lord's self-consciousness as *Asmi, Prakase* and *Nandami, i.e.*, the Lord is, conscious of being, shining and enjoying independently of anything else. Hence, He is *Svatantra* (independent) and His Shakti (power) in the form of self-consciousness is a part and parcel of Himself.

Kashmiri philosophers do not agree with and approve of Kevaladvaita of Sankaracharya-the expounder of Mayavada (the theory of illusion). They hold that Lord's creation is real and no illusion and that the mighty power of the Lord is described as follows:

"Aghatanaghatanapatihyasi durghatasampadanasamarthah Shaktivisesah".

It is the Lord's power that accomplishes something that is impossible of accomplishment by any other agency. Maya of Kashmiri school as the sixth principle (*Tattva*) operates as the limiting adjunct of the Lord. It gives rise to five Kanchukas (sheaths) of Universal experiencer Siva with His five characteristics limited by the *Shakti, viz., Nityatva*-eternity becomes Kala or time of limited duration, *Vyapakatva* or all pervasiveness becomes *Niyati* space limited, *Purnatva* or completeness becomes *Raga* or attachment to something, *Vidya*-or all-knowing becomes *Asuddha Vidya* limited knowledge, Sarvakartrtva or all authorship becomes *Kincit Kartrtva* or *Kala* (Limited authorship).

The etymological meaning of Maya as derived from 'Ma' to measure, is taken to mean that by which something is measured, *i.e.*, the power of voluntary self-limitation. The first principle of impure creation is Maya. It manifests diversity. It is conceived both as the power of obscuration and as the primary cause of all limited manifestation. It is pervasive. As an aspect of the universal self it is eternal. The impure creation consists of two kinds of limited manifestation, the sentient and the insentient. Maya as the force of obscuration is responsible for the appearance of one universal self as innumerable individual selves whose distinguishing feature is ignorance of their real nature (*Svarupa Akhyati*) and consequent imperfection of their power of knowledge and action.[4]

The relation of Siva and Shakti is technically called 'Samavaya' which means an inseparable union of essential identity and points to a reality that continues to remain in the character of undivided organic whole. The idea of separateness exists in the human mind only. It is clear that Siva and Shakti are one indivisible whole. The act of realisation of reality with its essence and its powers which are innate and inseparable is described by scholars in two words *Tadatmya and Samarasya*. If a lump of salt is dessolved in water salt disappears and becomes one with water. This may be seemingly indistinguishable. The mixing of salt with water may be

said to be *'tadatmya'*. In *'samarasya'* the mixture or union of two separate quantities of the same liquid of the samething is necessary. Samarasya is complete and indistinguishable-Atonement. In the mixture of two different liquids one of the liquids has to lose its individuality.

> Nira kshara samyogavat Avibhajya samyogah
> *Kshira kshira samyogavat samarasyam.*

Samarasya is therefore essential identity and is somewhat different from *Tadatmya*, but in the final analysis the aim (*grahyamsa*) will be the same of these two phrases.

Forms of Siva

Siva, remaining unchanged in Himself, appears in two forms-Linga (Pure Consciousness) and Anga (individual soul). As the Supreme Lord Siva is bifurcated as Brahman and Jiva; so his Shakti (Spanda energy) in also bifurcated in two as Kala and Bhakti. One part of it may be regarded as associated with linga and the other with Jiva. According to virasaiva philosophy Shakti and bhakti are the two modes of different spheres of activity. Shakti is pravrtti and Bhakti is nivrtti. Siva's innate power Spanda is wholly responsible for the entire creation of the Universe and the same power reacting in the individual leading to final liberation is called Bhakti (devotion). The same power, spanda, in the reverse trend is liberation. In reality there is no difference between Shakti and Bhakti-the operating forces of Spanda.

> *Shaktibhaktyorna bhedosti Paramarthanirupane,*
> *Shaktih Pravrttirakhyata nivrttih bhaktiririta.*[5]

One who is vigilant and keen to realise the Spanda principle which is operating in the currents of three gunas-sattva, rajas and tamas-will become awakened before long and attain nijabhava (one's own nature). One who is absorbed in mind with this state of Samvit (Consciousness) becomes Supreme Enjoyer and he will be self composed. One who regards the whole universe as the play of the Divine, and is always united with the mind which is fixed on Siva with the consciousness of identity, is without doubt liberated even while living:

> *Itiva yasya samvittya Krtatvenakhilam jagat,*
> *Sa pasyan Satatam Yukto Jivanmukto na Samsayah.*[6]

After having observed the whole universe as his own body, and after being exceedingly alert in the three states of conciousness (waking, dreaming and deep sleep) and concentrating attention in one place, namely, on the Lord he will have full enlightenment with the divine vision on the basis of Spanda. He will not be troubled by any other thing:

Prabuddhas Sarvada tisthet Jnanenalocya gocaram,
Ekatraropayan sarvam Tatonena na pidyate.[7]

There must be an incessant exertion on the part of the Sadhaka for the acquisition of complete enlightenment which cuts to pieces the veil of ignorance. Thus, when his mind permeates everything and he comes to know the Highest principle which forms its substratum, he will not be troubled by external appearance which is the result of the group of Kalas.

It must be remembered that *Cit* remains the same in all stages. This surely is the acquisition of immortality, this surely is the realisation of the Self, this is the liberative intuition based on self-faith leading to the identity with Lord Siva:

Iyameva Amrtapraptih Ayamevatmano grahah
Iyam nirvanadkisa ca Sivasadbhavadayini.[8]

This is the rise or the manifestation, in the mind or consciousness of the contemplator of the object of contemplation, either in the form of the real nature of Siva or in the form of the particular deity of the mantra, leading to the attainment of the particular processes to acquire unification. It is not the envisaging of the particular form such as Umamahesvara. The attainment of identity with Siva is due to deep and definite contemplative desire of becoming one with him, who is none other than the Universal consciousness.

The whole universe is pervaded by the Spanda principle. The strong conviction "I am Siva, full of intelligence and happiness, and my body is this universe because of my identity with it, in the form of consciousness", fructifies in excluding all other desires as has been said by Utpaladeva:

Sakhsat bhavanmaye natha Sarvasmin bhuvanauthare,

> *Kimu bhaktimatam khsetram Mantrah Kwaisa na siddhyati.*[9]
> (O Lord! what does not serve as a sacred place to the devotees in this world which visibly is identical with Thee and where does not their Mantra bear fruit?)

The Main topics of Kashmir Saivism are God or Ultimate Reality, Universe or World, Individual self, Bondage and Liberation. Reality in its ultimate aspect is *Cit* or *Parasamvit*. The Supreme self is called *Paramasiva*. Paramasiva is anuttara, *i.e.,* there is nothing beyond him. He is Cit the supreme consciousness, the Changeless principles of changing experience. He is beyond time, space and casuality. He is Swatantra or obsolute will or Shakti. He is Absolute bliss -Paripurnananda-Ghana. he is Prakasa Vimarsa-maya. He is Prakasa in the sense that he not only shines by himself but makes everything shine by his illumination.

''Tameva bhantam Anubhati sarvam''.-Katha.

He can manifest himself in various forces at will. He is Vimarsa which is non-relational immediate awareness or pure conciousness. It is Vimarsa that is responsible for the manifestation, maintenance and re-absorption of the Universe. It will thus be seen that the ultimate reality is not only universal consciousness but also universal energy.

Ultimate Reality or Paramasiva has infinite powers and manifiests itself in infinite variety. The following five may be considered to be the main Shaktis or powers. Cit, Ananda, Ichcha, Jnana, Kriya (Pure consciousness, bliss, will, power of knowledge and action force). These will be in a dormant state, calm as the waters of a waveless ocean. Prasantasagara) in the transcendental state. When the Lord desires to create the world, the Shaktis assume the dynamic from cit.

Of the five Shaktis three of them, viz., Ichcha, Jnana, kriya manifest themselves in various forms. The other two will continue in their original form but with a limited scope in this created world. The entire world is therefore the manifestation of Shaktis which are inseparable from the Supreme Lord.

ParaShakti

ParaShakti which is the congenital supreme power of Siva though one only manifests in various forms as will, thought and action (Ichcha, Jnana and Kriya). These divisions issue as products from her when she is in a state of being aroused. She, when in equilibrium, gathers together within herself and then rests in Siva.

The emergence of *Para-Shakti* in the beginning of creation is like the appearance of oil out of oilseeds. It is a spontaneous act initiated by the divine will. It is through the divine will that the supreme power which is synonimous with it and remains concealed in the divine. Essence reveals it self.

ParaShakti may be conceived as *Siva-Shakti*, the consciousness of *Isvara*. She is consciousness pure, universal and unlimited. She is independent (*Swachchanda*). She is the vibratory energy that brings the cosmos into existence. Being consciousness she is symbolised by light (*Bindu*), she is symbolised by sound (*Nada*), the manifestation of energy outside us. Sound which constitutes the mantras become vitalised when one acquire mantra-virya-mantras charged with mystic power-*Shakti Kundalini*-through his *Sadhana*.

ParaShakti has two aspects, gross and subtle. When Gross she forms herself the body of the universe the sentient and insentient, When subtle she has only the form of the Spirit. She is Supreme and eternal and essentially composed of the being of Brahma.

Sthula Viswatanurdev Sukhsma Cinmantrarupini,
Para nityodita Santa brahmasattva svarupini.

The powers of paramasiva are innumerable. The expression of the sentient being to convey their ideas to other is one such power called *ParaShakti*. Primarily this power is in the form of sound. Sound is of two forms, articulate and inarticulate. From the articulate sound many languages have sprung up. Language consists of sentences, words and letters. Letters consist of Vowels and combination of Vowels and consonants and 'anusvaras'. In the Sanskrit language, there are fifty-one letters. The first letter is (a) and the last letter is (ha). The combination of the first letter and

the last letter with the anuswara 'O' will become (*Aham*) the first flutter of the sound or vibratory movement which emanates from Lord Paramasiva at the time of creation.

This *Aham* stands for 'Anuttara' the omniscient one. It is after flutter of the sound that His will power (IchchaShakti) branched off as it were in two divisions, viz., those of *Jnana* (knowledge) and *Kriya* (action). From the *JnanaShakti* originated *Antahkarana*. The deep import of the sacred word '*Aham*' by means of intense contemplation will break in upon the mind, the vision of the highest reality and absorb all finite thought.

The letters of the alphabet which in their origin from A to Ha represent in succession *Para, Pasyanti, Madhyama, Vaikhari*, the four stages of the utterance. The vowels stand for Siva. The consonants stand for Shakti. Similarly, the combination Siva and Shakti is 'Yamala' the origin of the Universe. Thus, the whole creation is based on the combination of Siva and Shakti. The letters are only symbols representing the whole creation. The whole universe of objects and also of thoughts and words is always in Paramasiva the Supreme being. Paravak constitutes the heart of the supreme being who is 'Prakasa-Vimarsamaya. Prakasa is vacya. Vimarsa is Vacaka.

The entire creation or the universe may be divided into substance (objects) and speech (thought and words)-Vacya and Vacaka the two fold manifestation. The substance is the grossest manifestation of the Prakasa aspect and the speech is that of Vimarsa. The speech is not mere physical phenomenons but it is that of which the words are symbols. Citih Pratyavamarassayatma paravak Svarasodita I.P.V.I. 203. Vac is the immaterial part of the universe and Vacaka is the speech-the expression emanated from the supreme Lord Paramasiva in four stages *Para, Pasyanti, Madhyama*, and *Vaikhari*. The self luminous *Paramasiva* who potentially possesses the universe is Para-the pure consciousness where thought and speech coelsce and are not yet distinguished Speech originated from Para. The next stage is Pasyanti. It is here that the faintest rise of diversity in the manifestation of speech visualises and division beings indeterminately

(Akoota). The rise of distinction is regulated by the desire which is its cause. In the next *madhyama* stage clear consciousness of distinction between idea and words, the division of the Experiencer and the Experienced is determined though non-distinct or explicit. Still there is no differences of substratum *Vaikhari* is that form of speech we use in our dialy transaction. In it the idea and the articulate symbol which represent it, have separate substratum, Here, we find differentiated particulars, the stage of emperical thought and speech.

> *Vernamalanw sandhana Ichcha Sa paraiva, Jnana saktyaunmukhye pasyanti, kriyasaktyaunmukhye madhyama, Sthitau vaikhari.*

The distinction of each one of the four form of speech will become clear if we were to compare them with the four conditions of a seed before it sends out its sprout. The para is like the condition of a seed in which all the future forms of the sprou exist in the state of absolute unity. The *pasyanti* is the condition in which there is just the rise of that state which is responsible for the first perceptible development. Madhyama is the enlargement of the seed into seed and sprout but cannot be pointed out as distinct from each other. The last is *Vaikhari* which may be compard to the condition in which the sprout has appeared as distinct from the seed.[10]

Vaikhari is the stage where division is complete. Here, the vowels and consonants and their combinations assume concrete shape and convey different meanings and collective ideas. The individual who is now bound in conditioned by dualities of *Grahya* and *Grahaka* or *Vacya* and *Vacaka* (Experiencer and Experienced). The aspirant who wants to transcend this *Vacya-Vacaka-bhava* or diversity or duality has to concentrate on the four divisions of the *Paravak* or *ParaShakti* referred to above in the ascending order and identifying himself in para which is the embodiment of *SvatantraShakti* of the Supreme Lord. *Vacya-Vacakabhava* is the cause of opposites such as pleasure and pain, birth and death, etc. The individual who transcends this *Vacya-Vacakabhava* will be free from the opposites of pleasure and pain, birth and death, etc., and enjoys supreme bliss.

The following description of *Vak Catustaya* from a slightly different aspect, will be helpful in appreciating the several stages of vak in the visible and invisible Form. the first form is known as '*Para*' which is transcendental waveless lofty entity holding in itself the whole alphabet as the white and yellow substance in the egg of peacock does the arrangement of colours. The same 'Para' appears as identical with the seer when it assumes the form of unstruck sound (Anahta) which is undifferentiated and possesses all the letters in their germinal state as the seed of the banyan tree. This is the stage of *pasyanti*. The same 'Para' next assumes the name of *Madhyama* when it adopts the stage of the buddhi indulging in a series of ideas and holds the group of letters in itself as the pod does the grains.

The next stage is Vaikhari when it strikes against the different vocal organs in their natural order such as heart, throat, palate, etc. The produces the multiplicity like that of a verse of different letters and brings into manifestation all the phenomenal experiences of the World. The four forms of speech flow on incessantly from the stage of universal consciousness. The manifestation of their appearance and disappearance are always in play visibly and invisibly. Thus, we see that sound alone uninterruptedly shines in the order of four forms of utterance without the loss of its intrinsic nature in the process of uttering each letter from among the different groups of letters which are nothing else than the manifestation of the play of diversity.

Paravak brings in the sense of time (Kala) both in the objective world and in the subjective cogniser. Hence, it is called Kala-Karshini. It is called *Para* when it is purely in its subjective aspect as pure illumination. When it is both the subject and the object like one seeing his image in a mirror it is *Para-Para.* It is *apara* when the object-aspect is distinct and is seen as such when all these aspects are comprehended together by ParaShakti, it is called

Prana-Shakti

The Shaktis according to this school of thought are many and varied. One of the principal aspects is *PranaShakti*-

the life energy-the motive and sustaining force (*Prak Samvit Prane Parinata*). This is the divine Shakti working both in the universal and the individual. The immanent aspect of *Paramasiva* sustains and controls the universe by this dynamic *PranaShakti*. The changes and transfiguration of the material world are due to the over working *PranaShakti*. Bereft of this Shakti life in any sphere means decay. In our common usage we say 'Life becomes extinct. This indicates that the former state of the being has been dissolved. In Human being this aspect has been made more explicit.

The physical and psychological practices such as *Pranayama, Dharana* and *Dhyana* are connected with this *PranaShakti*. Voluntary and involuntary movements in our physical body are controlled by this power *PranaShakti*. The various activities of this entire material world are the off-shoots of this *PranaShakti*. This is not merely a physical force or a psychological force, but a psycho-physical force. Similarly, all activities subjective or objective of the individual self are based on this *PranaShakti* (*Sarvam prane Pratisthitam*).

Universal consciousness at first transformed into *Prana* (Life energy). It should not be mistaken for pranavayu. It descends from the plane of *buddhi, indriyas* and body and flows into in nadis which carry (*Vahas*) this energy throughout the body. From the point of view of *Shakti* it is *Jnana-Kriya* (knowledge and action) the Spiritual urge and to know everything and to do everything. From the point of view of the individual it is su^umnanadi which is in between ida and *pingala nadis* or *samana* between prana and apana. This *nadis* and *cakras* are part of *Pranamayakosa* the vital sheath in the subtle body when *Sushumna* or *Brahmanadi* develops there comes the attainment of bliss of cit. (Universal consciousness)

We have several spoken languages. Every languages has alphabetical letters but in pronunciation of those letters we have a common expression of Sound. That sound is made known in words or gestures, conduct. The power for the expression of the sound and form is *Prana-Shakti*. The aspirant who is following the path of meditation will have to concentrate on this *Prana-Shakti* which is not an audible

sound but is the immediate cause of the expression of the Sound (*Avyakta-Anukrti Praya Svarupa*).

The great Lord who is consciousness while entering into the sphere of the body, *prana*, etc., on the occasion of becoming externalised makes objects appear in definite Space and time.[11] The *Prana-Shakti* is universal as well as individual. The mystery of alphabetical letters is rooted in this pranaShakti which is a direct transformation of all powerful conscious force. Whenever we express a letter or a sentence by means of sound, it can be said to have been manifested from the same force -*Samvit Shakti*.

The aspirant who is consciously being aware of this pranaShakti and its Expressions will enjoy the bliss the mystery of *matrka-cakra Varna Rahasya*. If *varna rahasya* is used ordinarily as all sentient beings will do, it leads to bondage but if it is realised perfectly by using it according to his necessities of life the same *matrkachakra* will become the liberator.

Spanda

Spanda Nirnaya beings with this salutation to Lord Shankara by stating that Shankara is the fountain head of all glory manifest in the wheel of energies and at whose waking and sleeping the world finds its rise and dissolution.

> *Yasyonmeshanimeshabhyam Jagatah pralayodaya,*
> *Tam Shakticakravibhavaprabhavam Shankaram Stumach.*

Spanda energy stands for universal consciousness embracing endless cycles of creation and dissolution. It is really in the nature of manifesting evolution and involution of the perceiver and perceived symbolising the entire world of the pure and the impure. Shankara is in the nature of light and freedom. *Shakti* is a means between the creative poles of bliss and activity.

Since *Spanda* is the evergy that permeates the universe in its evolution and involution, its study helps proper understnding of self evident truths and right application of the means for enlightenment and realisation. It also explains

the method of approach to the highest principle and the vitality of reality and also the rise of intuition.

> *"Mama cakhsuh spandate"*
> [My eyes are throbbing.]
> *"Ghatat tailam spandate"*
> [Oil oozes out from the mud pot.]

These are ordinary meanings in current use of the word spanda. There is constant succession of ideas going on in one's mind. If one is mentally supervigilant, he can have the experience of this pure stir of consciousness in between two ideas of the mind. In fact, it is a sort of constant inward and outward vibration of consciousness. This stir is named as spanda. Because of this Spanda the absolute Siva is always feeling his trancensdental as well as his universal aspects. His transcendental aspect is felt by him through his inward stir of that Spanda and his universal aspect is felt by him by his outward stir. Both these aspects are true in reality. That stir is always making this universe of limited subjectivity and objectivity appear in countless forms.

> *"Sa Sphuratta mahasatta* desakala-viseshini,
> Saiva sarataya Prokta *hrdayam Paramesthinah."*

Spanda is the ultimate principle, It is Siva the unlimited pure ego. It is the substratum of the universe. Its motion on actitity is the cause of differentiation of cognition and action which are the ultimate factors of the world process.

Spanda is consciousness, the vibration, the ceaseless force from which springs all that exists. It is the source of Universal Energy which manifests itself in the intuitive motions of consciousness like fear, joy, anger, etc., and which passes from word toword and from thought to thought (vimarsa). A person, when overwhelmed with ecstasy or joy, when he is very angry or when he runs fast, can feel his own being as immersed in these sensations. Here, he experiences Spanda.[12]

The term 'bliss' also expresses the same concept. Spanda is supreme Universal Power embodying all manifestations. In this, the cause in not different from the effects, though, the effects appear as different. Spanda is

the first moment of will (*Iccha-Shakti*), the initial motion of the spirit. The term *sphota* (sudden bursting out), *sphurana* (spontaneous outburst), *calana* (movement), *Kampana* (shaking out), *Nisyanda* (flowing), *Udaya* (awakening), *Unmesa* (opening out), *Abhasana* (shining out), *Unmilana* (uprousing) and *Sphuratta* (vibration) express the concept of Spanda in various ways according to the movement in which the Spanda energy manifests. An ardent student in the Kena Upanisad puts a question to his preceptor for a definite answer thus:

> ''Who impels the mind to shoot to its object? Enjoined by whom does the chief prana (life force) proceed to function? At whose behest domen utter speech? What God or Divinity set the eyes and ears at their working?''

The preceptor answers by stating that the ultimate conscious Force (*Spanda*) is the source of all actions, emanations, illumination, unfolding, etc., but it is unattached to any one of these uprisings or promptings (*aunmukhya*). Further he says that it is through the Universal conscious Force (*Spand*a) that the eyes see, ears hear, mind thinks, intellect grasps, metabolism works, planets move-and thus the grand play of the universe goes on.

The power of Spanda is the dynamic aspect of transcendental Reality. Reality is the abode of all powers which are responsible for all kinds of manifestations and actions. Through introspection the aspirant can experience the inner motive force *Spanda*. This experience is called atmabala-sparsa.

Divine Grace

Man is the architect of his own fortune. As we sow so shall we reap. This is based on the law of Karma. Human life is the sum total of successive events linked together as causes and effects. Human nature has a limit and it is circumscribed by the effect of our actions done in previous births. Yet inside every individual, there shines divine soul of limitless consciousness, eternal power and absolute freedom. The free soul is the fountain of our free will and free thinking.

The more we liberate the soul from the shackles of the mind, the more our divine nature will unfold itself and then applying our free will it will not be impossible to think and act in such a way beneficial to us. This choice of free preference determines the destiny of man.

God has given us the free will to act in such a way as to reveal our true self. This will of man in the plane of normal consciousness is that of egoistic self. When free will is exercised in a way true to out real nature it becomes a potent means of God Realisation.

> *Janami dharman na ca me pravrttih*
> *Janamyadharman na ca me nivrttih*
> *Tvaya hrsikesa hrdisthitena*
> *Yatha niyuktosmi tatha karomi.*
>
> (This is the humble submission of a devotee to God, confessing his weekness and helplessness, to act in the right direction and seeks shelter and craves for favour. The Lord is gracious and merciful and responds to the cry of the penitent. Self generated wisdom is an example of such grace.)

This statement is paradoxical and goes against man's freedom of will and action but it is applicable and adoptable to man, who has made a complete surrender of his free will to the will of God. This is the belief of all mystics who state that God takes the form of freewill and action of a devotee, who surrenders himself completely.

> *Tesam Satatayuktanam Bhajatam Pritipurvakam,*
> *Dadami Buddhiyogam Tam Yena Mamupayanti Te.*
>
> (God's grace descends upon the aspirant who meditates on Him with constant love and devotion and develops a particular bent to his intellect and volition and a direction in which he might work.)

So long as man lives in the mental plane his self-will has no access to the spiritual realm. He can surrender his self-will to the will of God by raising the level of consciousness higher and higher by the practice of Yoga and meditation. When a Yogin or bhakta (devotee) surrenders himself to the Lord by sinking his individuality to his Lord, his individual self completely merges in the divine. All his activities are then

regulated by the will of God. His voice will be the voice of God.0

Nayamatrna Pravacanena labhyo Na medhaya na bahuna srutena yamevaisa vrnute tena labhyo yesmai vivrnute tanum swam.

In the Upanishad it is stated that self cannot be realised by means of intellectual power or through the study of the vedas or even through spiritual instruction and that it can be realised by him alone whom God favours and to whom He reveals himself.

This is the first step for inner progression to bring about a change in his spiritual realm. Such changes are due to the elevation of one's own inner power. It is traditionally called *Shaktipata* or divine grace. This aspect of progress in life has been accepted by thinkers under different denominations as *Sivanugraha, Shaktipata, Harikrpa, jnanodaya, Bhagawat Sankalpa* and so on. This is specifically called *Shaktipata* by Saivaites. *Shakti* literally means power, *Shakti Cakra* means mani-fold powers. Chakresa is the Lord of the wheel of powers. The entire universe is the extension of the powers of the Lord. Shaktipata is the power of the Lord which unfolds and shines forth the divine power in the individual.

Interest to understand inner life by approaching a Guru and to listen to the spiritual discourses and to assimilate the preceptorial instructions of the Guru are all the first signs of *Shaktipata*. Saints and seers who have walked in the realm of spirit, experimented with God, and experienced Him, have expressed their joy by signifying in ecstacy the glory of God. The lives of these holy men keep on reminding us that we can also make our lives subline by following their example.

Doctrine of Grace naturally forms part of all devotional schools, both Saiva and Vaisnava. One of the distinguishing features of all systems of Saivism is *Shaktipata* or *Sivanugraha*. It is called divine grace. This redemptive grace is one of the five principal functions of Lord *Paramasiva*. It is independent of human action. Whatever may be the intellectual and spiritual knowledge one may possess, there is no guarantee that he will attain self realisation (*Moksa*) unless he is blessed with the grace of the Lord.

To understand and appreciate the doctrine of Divine Grace, it is necessary to know some of the basic conceptions of Saiva Siddhanta. Lord Siva created this world in order to liberate human beings from ignorance and bondage. Pati-Lord Siva, Pasu-bound soul and Pasa-the impurity which has bound the soul to bondage, are the three eternal entities. The individual soul in bondage is incapable of comprehending the Lord unless and until He confers grace by virtue of His innate benevolence. To obtain this benevolence, spiritual practices for purification and perfection are necessary as well as complete surrender and prayer. The compassionate grace will draw the bound Jiva godward as his moral discipline and spiritual consciousness develop.

The first requisite necessary to obtain His Grace is immolation of the ego personality at His feet and dedication of thought, speech and action to Him and take refuge in Him. Then divine consciousness sets in and the individual soul may dwell in blissful freedom. It is also possible to approach the Lord by withdrawing the mind from the senses and concentrating upon the Lord in communion with Him through the process of self-reflection and meditation.

The cardinal principle of obtaining Divine Grace according to all systems of Saivism is that Siva bestows grace on each soul according to its respective capacity which is based on individual purification, true knowledge and devotion. It is stated that the Lord will be the light to souls who approach Him in a state of purity and who search within themselves.

Tirumular, the famous saint who has vitalised the Saiva Siddhanta knowledge by his *Tirumantram* says, ''God gave me birth to save my soul. He showed me the way to Jnana, true knowledge. My soul sparkled with the light the Lord showed within me, just as a crystal reflects the colour of the precious stone placed on it.

> ''Guru, the preceptor showed me the path. I obtained Divine Grace. I abandoned the way of life which had been governed by ignorance. I crossed the ocean of birth and reached the other shore.''

He further narrates his experience after obtaining Divine Grace.

> "It is difficult to convey in words the experience I had when His grace flowed into my heart, into my mind and into my eye.My frame swelled into immense proportions. My eyes drank his light in full. He is Siva. I lived in His Grace. He broke the cage which had imprisoned my soul. He made my mind impregnable to the attractions of the senses. I burnt out the effects of karma."
>
> "There are two positions 'I' and 'He'. I discerned them both as one, took the 'I' and placed it at His feet as my offering. There was no need any longer for differentiating between 'I' and 'He'.

He again said:

> "He released me from the thirty-six tatvas, removed my fear and took me under His benign fold and made me Siva. Look at these eyes that do not see, these ears that do not hear and look at the bliss that does not diminish the unity without the act of union, the humility which is not humble. Look at 'Nadanta Jnana' the knowledge within sound."

It is stated by Saiva Siddhantins that the man who has been blessed with divine consciousness will feel that it is He that throbs in the heart of beings, that thinks in the mind, and breathes. An aspirant striving for inner elevation must be equally aware of his outer life. Enrichment of life depends upon a harmonious combination of inner and outer powers of man.

This truth has been emphasised by scientists and realistic philosophers. Upanishads also lay stress on this aspect- 'Bhutyai na pramaditavyam (One should not ignore outer life). But in outer life affluent circumstances, sometimes, will be an impediment to spiritual progress.

In order to have a balanced or detached attitude to life, an overall outlook and wisdom are necessary. Such wisdom will be dawned on the individual by the grace of the Lord or Sadguru. Then he will disregard his material possessions and have detached attitude towards worldly life. Such effect is invariably due to Shaktipata or divine grace which dissolves 'I' ness and 'my' ness in the individual cessation of Ahankara and Mamakara.

Self introspection is the Keystone for inner progress or elevation. An aspirant must be a constant observer of his inner and outer perceptions and conceptions and their relative transformations. This is in a way self examination *'Svatmavimarse'*. For such an aspirant the grace of God prompts him in a certain direction. If he is alert for such inspiration and makes an attempt with all his enthusiasm (*Sahasa*) being aware of his disposition of conscious power he will rise higher and his enriched conscious power opens up channels of speedy elimination of predilections of mind (Samskaras). When the mind becomes clear his conscious power becomes self-luminous. The vigilant mind, being untarnished by the predilections of the past, elevates itself in the progressive spiritual path of religion.

Religion is a two way traffic. It stands for man's ascent to God. It also means the decent of God to the soul of man. This may be characterised as the push towards god in the spiritual elevation. God will be moved by the exertion of the spiritual aspirant and bestows grace on him in His infinite bloom which leads him to the full realisation of his native state. God's grace cleanses his mind, purifies his heart, regenerates his soul. To some, he comes as a voice or vision. One may not see how he will come. He surely comes to a devoted ardent seeker but the seeker must keep the door open by detachment and devotion. When his self consciousness can identify the universal consciousness his *Alpahanta* becomes merged into *poornahanta*. Such consummation between finite and universalselves is called total liberation.

The motive force of the entire universe is PranaShakti. It is also the sustaining power of the universe. In the individual, it is not only the sustaining power but also the working force, as metabolic heat, which is responsible for blood circulation, digestion, respiration, growth and decay. *Prana-Shakti* runs time along with time. Time is a power which is despotic in its operation in every creation whether collective or individual. Some religions say that God's grace is inexplicable and that it includes all mental analysis. Still we can depend upon the experiences of saints whose authenticity is beyond all doubt. Aravinda says that something may turn

up and change the whole course of the being and that all first awakening of the inner being is an act of grace. "You are given a glimpse, you have to work it out." The mind can work out the impurities and in a way break the resistance. This is the background. In the beginning God, respects the law of each plane even though he transcends it. When the human being is raised completely above the mind, he finds the new law under which all constructions of the mind will be still or imperative and he will be eligible for God's grace.

Ramakrishna Paramahamsa says that God is always attracting us through his grace as a magnet draws the needle. If the needle is covered with dust or dirt it cannot be attracted by the magnet. So also when our minds are covered with the dirt of worldly desires and evil thoughts we fail to receive His grace. He further tells us that the wind of God's grace is always blowing and we have to simply unfurl our sails and thus catch the breeze. The idle and the lazy not acting properly fail to reap the benefit but the active and the prompt, receive and enjoy the grace of God. These two factors are the dynamic aspects of reality which is omnipotent and omnipresent. The recognition and realisation of this aspect of reality is an act of divine grace or *Shaktipata*.

Siva is one in whom all things (subjects and objects) lie. Siva is also one who cuts asunder (*Syati papaniti sivah*) all sins. Siva is thus both the ultimate source of all reality and the supreme God, who by his grace saves all. The word Siva is derived from the root '*Vaskantam*. This means that Siva always fulfills the desire of the devotees. Siva is the Highest reality as well as the Highest Good.

In the *Saivagamas* '*Karuna*' or grace is interpreted as a divina crative movement for supplying all souls with fields of experience in which they may enjoy pleasures and suffer from painful experiences. The Karuna of Siva reveals the world to us in just the same manner as we ought to experience it *Grace is a movement in getting the right desires* in accordance with our own Karma. Grace of God is a cosmic operation which helps all things and persons to develop in accordance with their respective desserts. It is the carrying out the cosmic process for the good of all.

Grace may be compared in the light of Yoga philosophy which admits of a universal will of God operating in the evolutionary creation (*Parinama Karma Niyama*) for the protection of the world and supplying it as the basis of human experience in accordance with the individual Karma.

Devotion to God is due to the extension of grace by God. As a matter of fact, the grace is produced out of devotion and devotion is produced out of grace just as tree grows out of a seedling and a seedling grows out of a tree. God is of the nature of Consciousness. God can grant liberation to individual souls with powers which the individual souls do not possess. It may be observed here that God's grace is manifested in natural laws.

Mahamaheswaracharya Abhinavagupta of Kashmir Sivadvaita fame has very clearly explained in his Tantraloka as to when, how and with what qualifications the individual self will be eligible and fit to receive divine grace. Intellectual understanding of the 35 categories or principles (Tattvas) of the universe and the individual self as analysed and defined by Saivaite philosophers is the first step in religious life.

Putting into practical application those principles by concentration and meditation followed, with appropriate psychological practices such as '*Pratyabhara*' and '*Dharana*' one can identify the entire universe, gross and subtle, in its true perspective. Thereafter, he will be able to recognise them in his own body. Later on , he will renounce his body consciousness and cross over into intellectual realm, Next leaving the intellectual field he will pass on to Turiya State which is the source of intellectual power. After transcending all these levels of consciousness and by being firmly rooted in pure consciousness he will recognise the innate '*Cit Svarupa*' the very existence of Paramasiva. Then the absolute realisation of 35 categories will be an accomplished fact. It may be stated here that reality manifests itself as objective universe and subjective individual self.

Real knowledge of reality begins with philosophical conception, develops into firm conviction, matures into recognition and finally identifies itself in the unity of subjective

and objective realms, leading to 'Purusanta'. This transformation is due to Shaktipata the indomitable power of the Lord showering itself, as the rain, on the individual self.

There are innumerable finite selves in this universe. The experiences of these finite selves are different from one another. Their powers are limited by the five Kanachukas or Sheaths (avarana) and conditioned by Puryastaka (subtle body consisting of five tanmatras and Antahkarana) and further subject to the merits and demerits of their action coupled with the residual traces (Samskaras) of past actions. The disposition of consciousness thus formulated inspires and influences the finite self in the inner and outer activities of his life.

With this background or underlying influence the individual self who instructed by teachers with the knowledge of the sacred scripture gets an awakening for obtaining spiritual knowledge and thereafter, aspires for release from bondage. Even this kind of awakening and inspiration for release from bondage is due to the grace of the Lord. It is our common experience that all people with equal positions in life, intellectual attainments and living in the same environment will not evince the same desire for the highest and or absolute value in life, *viz.*, Moksa. This leads us to infer that god's grace has not been bestowed upon them.

Grace is not the outcome of caprice. It has to be earned by moral and spiritual discipline. The seers have enumerated the various degrees of redemptive grace that will be conferred upon the aspirant (Sadhaka). Owing to the Samskaras of previous births, the individual self is fully qualified by fruits of meritorious deed- (Karma-paripaka). Grace which comes down on the matured soul is of different degrees of intensity- Intense, mild or dull.

The guru or preceptor has to find out in the individual the manifestation of Shaktipata or divine grace in some degree before giving him initiation (Diksa). The object of this test by the Guru is to know to which type of spiritual practice the pupil is eligible. On considering the disabilities of the pupil- physical and mental-the preceptor will be able to prescribe

suitable remedies-psychic or otherwise. One of the methods to find out the fitness or qualification of the ardent aspirant for spiritual initiation is the test how far he has been endowed with superior powers which are the outcome of divine grace.

Drstva sisyam Jaragrastam Vyadhibhih paripiditam,
Utkramaiya tatastvenam paratattve niyojayet.[12]

Taking into consideration the aspirant's equipment, mental abilities and attitude the preceptor gives initiation. In this respect it is necessary to know the gradations of Shaktipata for suitable or proper initiation. An accomplished preceptor can easily find out the gradations of Shaktipata in the aspirant and prescribe suitable initiation to him, according to capability, understanding and vision of the spiritual aspirant. An aspirant may require philosophical explanation of the universe of reality. Some aspirant may be intent on devotional aspect. Some may be interested in the worship of the Lord, according to religious ritualistic traditional methods. Some may be yearning for practice of concentration and meditation.

In this way to prescribe appropriate means for the aspirant full and complete assessment of the aspirant's inner powers or elevation of his capacity is necessary. Such arrangement depends upon full and complete understanding the gradations of Shaktipata or its variations by an accomplished Guru or preceptor for appropriate initiation.

The redemptive grace of the first degree will immediately release him from bondage. This is called '*Tivra Shaktipata*'. Such exalted selves who are fit to receive the divine Grace do not require any psychological practices, rituals, initiation, etc. They get light from within and not from external source. This light is spontaneous. Those who are less qualified will be fit to receive *Madhyama Shaktipata* of the Supreme Being. This kind of divine grace induces them to seek a guru or spiritual teacher to get initiation and to direct them to psychological practices, austerities, rituals, etc. This class of beings gradually practising the course prescribed above, will be liberated in due course. In this case, Prarabdhakarma remains and the body which is the outcome of this Karma persists till prarabdha itself is worked out through'*Bhoga*'-

Enjoyment or experience. Those who are still less qualified will receive *Manda* (Moderate) *Shaktipata* of the supreme Being. This kind of grace will create in the individual self a longing for philosophical or spiritual knowledge and will further inspire him to meditation and concentration with a detached attitude towards terrestrial life. They will also get liberation in course of time.

The nature of the spiritual evolution or transformation in the individual self may roughly be estimated or explained in this way by the nature of the divine Grace that has been showered upon him. An individual self may become fit for divine Grace by acquiring knowledge of ancient scriptures, and follow social and ethical duties in order to lead a peaceful life in society without impingement of his spiritual evolution. The psychological practices and preceptorial instructions ae prescribed exclusively for inner progression and to obtain divine grace.

The enlightened self by his philosophical knowledge indentified his own self with the universal self (*Samavesa*) but only on the intellectual plane. Next, he experiences the objective world which is the expression of the universal self and feels that his being is not different from the universal self. By this kind of Yoga, he sees the objective world as a manifestation of the Supreme being and not different from his and fels in his own self, that the universe is his Supreme Wealth.

Sarvo mamayaṃ Vibhavah Ityevam Parijanatah,
Visvatmano Vikalpanam Prasadepi Mahesata.

By identifying his own self with the Universal self, he will be self-concentrated in all his activities (*Svarupanu-sandhana*). In other words, he will acquire actual insight into the true nature of things. By leading a dedicated, beneficent and ideal life in this world he becomes a 'Karmayogi' and experiences that the objective world is the expression of the Universal self. To such individual selves Grace of God, like the showering of rain on the growing crops, fructifies his desire of union in due course with the Supreme being or consciousness. Abhinavagupta has given five infallible signs of Shaktipata realisation of identity with the Almighty.[14]

References

1. *Iswara Pratyabhijna Vimarsini.*
2. *Sivadristi,* I, 2.
3. *Sukhsmagama* VI, 8.
4. *Iswara Pratyabhijna Vimarsini,* I, 35.
5. *Anubhava Sutra.*
6. *Spanda, Karika,* III, 5.
7. *Ibid.,* III, 12.
8. *Ibid.,* III, 7.
9. *Stotravali Utpaladeva.*
10. *Para Trimsika Vivarana,* 4-5
11. I.P.V. VI *Anhika* 7th verse.
12. *Spanda-Karika* 1-22.
13. *Tantra sara,* p. 121.
14. *Tantraloka,* VII, p. 136.

5

Universal Manifestation

Lord Siva created or manifested this world out of His free will and on his own accord (*Lila* and *SwatantryaShakti*). He is the absolute reality both in his transcendental and immanent aspects. The world is not separate from him. Lord *Paramasiva* has manifested himself in two forms, *viz*., the experiencer and the experienced. The experiencer is *Grahaka*, the individual self and the experienced is Grahya, the universe or the objective world. The individual self is no other than Lord Himself with powers limited.

The Universe is divided into thirty-six tattvas or categories of universal experience. These are grouped in two ways, as pure order and impure order. The pure order is divided into five Sub-divisions: *Siva, Shakti, Sadasiva, Isvara, Suddha-vidya*. Out of these five categories, the first two Siva and *Shakti* will not undergo any dual change though these are the potential source for further divisions from *Maya* down to earth. When the absolute *Mahesvara*, by his *''Swatantrya''* or absolute will, feel like letting go the universe contained in Him, in the first vibration or throbing of this will he is known as Siva. This initial creative movement is *Sivatatva*. This is the State of pure *Chaitanya-Substratum* of all changes.

Siva is, here, called *Anasrita*-Siva because he is the first manifestation of the Supreme being cognising consciousness alone devoid of objects. It is identified as the stage of the *Sunya*. There is no objective content in it. It is only an

'*avastha*' a state. Though there can be no differentiation between Siva and *Shakti* as such, the '*Cit*' is nevertheless known as Siva in so far as it is free from all differentiating attributes and as *Shakti* by virtue of its characteristic self awareness Siva and *Shakti* are inseparably related to each other as the rays to the flame.

Here, Siva and *Shakti* may be expressed as 'I am' which is the essence of '*Cit*'. *Shakti* is Siva in his creative aspect. *Shakti Tatva* is the energy of Siva. It is the *Shakti* that negates the objective side of experience in Siva. It is *Shakti* that polarises consciousness into *Aham* and *Idam* (I and this) subject and object. *Shakti* is not separate from Siva but Siva himself in his creative aspect. It is His *Unmukhata*-intentness to create. *Maheswarananda* has beatifully put it in *Maharthamanjari* (Trivendrum Edition).

> *Sa eva Visvameshitam Jnatum kartum Counmukha-bhavam,*
> *Shakti Svabhavah, Kathite Hrdayatrikone madhumam-salollasah.*
> (Siva himself full of joy enhanced by the honey of the three corners of his heart, viz., Ichcha or will, Jnana or knowledge, *Kriya* or action, raising up His face to gaze (at his own splendour) is called *Shakti*.)

Maheswarananda explains this further

> *Yda Sahrdaya Vartina saktarupamartha Tattvam bahih,*
> *Kartumunmukho bhavati Tada Shaktiriti Vyavahriyate.*

When he becomes intent to roll out, the entire splendour of the universe that is contained in his heart, he is designated as *Shakti*, i.e., intentness to create. Shakti is therefore the Kinetic aspect of consciousness. *Shakti* thrown up by delight lets herself go forth into manifestation (Utpaladeva's *Stotravali*).

> *AnandochchalitaShaktih Srjatyatmaṇamatmana*

The categories *Sadasiva*, Isvara and *Suddhavidya* are the subtle stages at which quality manifests itself on conscious level.

Sadasiva Tattva

When the self is extended to the not-self, external to the self, it is known as *Sadasiva*. In this *Tattva, Ichcha*, or

will is predo-minant. The experience at this stage is 'I am'. Here, *'AM'* implies 'This'. 'I' am this, I is *Aham*, a part of the one self. This is *'Idam'* Here the 'I' experience (*Aham*) is more prominent than 'This' experience *Idam* the Universe. For manifestation (*Abhasa*), there must be a perceiver or knower and a perceived or known, *i.e.*, a subject and an object. Consciousness in this aspect becomes perceptible to itself-hence a subject and an object, The experiencing entity is here called *Mantramaheshwara*.

In this the total experience becomes more defined. It is Unmesa or distinct blossoming of the Universe. At this stage Jnana or knowledge is predominant. The experience of *Sadasiva* is 'I am this'. The experience of Isvara is *this* I am. The objective side of consciousness is made more clear. The experiencing entity is here called *Mantreswara. Suddha vidya Tattva* is a state which represents an equality in the Sphere of subjective and objective aspects in consciousness.

In this *Tattva* the 'I' and the 'This' side of experience are equally balanced. *Samanadhika-ranyanta Sadvidya Ahamidandhiyah*. At this stage, *KriyaShakti* is predominant. The experience at this stage may be called diversity in unity (*Bhedabheda Vimarsatmaka*). It is 'Suddha' when Atman is in a State of unified and undifferentiated consciousness (Cit) Suddha is the immersion of the dispersed consciousness back in itself (*Ahanta*). Both I and this refer to the same thing. They have *Samanadhikarana*.

It is called *Suddhavidya* because at this stage the true relation of things is experienced. The experiencing entity is here called *'Mantra'*. Up to this stage all experience is ideal. It is called perfect or pure order (Suddhadhvan), *i.e.*, a manifestation in which the *Swarupa* or the real nature of the divine is not veiled. The Universal self is predominant in such of them and there is no sence of individuality in any of them. All these states of sutle manifestation are on conscious level (*Cit Swarupa*) and the experience is of universal kind.

The *Shiva Tattva*

But, in order that there may be a Universe, He brings into operation that aspect of his Shakti which manifests

itself as the principle of Negation[1] and lets the ideal Universe disappear from His view and allows Himself, as it were, to feel the want of a Universe, but for which feeling there could be, as said above, no need of a manifested Universe on the part of one who is all-complete in Himself.

In this state He is what He was as *Parama Shiva* in all essentials and in every respect, with only the elimination of the experience of the ideal Universe which *Parama Shiva*, in His aspect as pervading the Universe,-as distinguished from the transcending aspect, feels as one and identical with himself.

The experience of this state is called the *Shiva Tattva* which comes into manifestation without in any way whatsoever affecting Parama Shiva who remains as He ever was -exactly and in every respect the same as before-existing simultaneously with and including the *Shiva Tattva*.

With the experience of the supremely ideal Universe negatived, the *Shiva Tattva* is only the pure light of Intelligence (*Chinmnatra, Chit* only) without anything whatsoever to shine upon-without even a trace of the notion or feeling of a Universe in the exprerience.[2] It is thus only the pure 'I' without even the thought or feeling 'I am', for 'am' or being implies a relation, namely, of identity, howsoever subdued or indistinct, meaning I am this, viz, this body or this mind and so on; or I am here and now', which however really means I am what is here and now, i.e., I am this something which is her and now. But as there is in this state no notion or feeling of a 'this' or 'that' (of an '*idam*', meaning, as it would in this state, the ideal Universe), there can be no thought of even an 'am' or being in the experience of the *Shiva Tattva*. It is, therefore, the experience which acts as the Principle of the pure 'I'[3]. Shiva Tattva is the first stage[4] in the process of the Universal manifestation; and it is a state in which the Chit aspect of Shakti is most manifest, all the other aspects being no doubt there, but held as it were in suppression or suspense.[5]

The *Shakti Tattva*

Other aspects of the Divine power are held in suppression-and because, indeed, the whole experience of

the supremely ideal Universe of the *Parama Shiva* state is negatived and held as suppressed-there must be some aspect of this Divine power herself in operation to make such a tremendous act of Negation possible. The Universeal negative aspect of the Divine *Shakti* is called the *Shakti Tattva*, which is to be distinguished from *Shakti* as such, and is thus the second element or factor which enters into the composition of the manifested Universe. It can scarcely be called a second stage as it comes into manifestation simultaneously with the Shiva *Tattva*.

It may be safely said that it is by the operation of the *Shakti Tattva* that the manifestation of the Shiva Tattva becomes at all possible. It is on account of this fact perhaps, that the separate mention of the *Shakti Tattva* is sometimes omitted from the list of *Tattvas*, it being counted as one with and included in the *Shiva Tattva*[6]. If counted separately, it is really the manifestation of the Ananda aspct of the Divine Shakti; for the nature of Ananda, as perfect Bliss and supremest Self-satisfaction, is absolute Rest in what is one's own, and cessation of all flutter and movement.[7]

No perfect Bliss is ever there unless there is complete absence of restlessness-unless there is a cessation of all goings and movings out. As there is, in the stage we are considering, absolutely no such moving out yet, but only the feeling of absolute rest and peace in one's own real self, this feeling can be only the realisation of the Ananda aspect of the Divine Shakti.[8]

As they come into manifestation, the Shiva and the *Shakti Tattvas* remain united to each other the one as the pure light of the Experiencing principle, as only the Chit, realising itself as only the pure 'I' without the experience of even an 'am', much less of a Universe which that light can shine upon and reveal; and the other as the realisation of the feeling of only the profoundest Bliss and Peace passing all understanding-as that Ananda which is to be the core of all things to come.

Although produced, in a sense, from *Parama Shiva*, inasmuch as they form an experience which is other than and

distinct from the Supremest Experience, the Para Samvit, of and as parama Shiva the Shiva-Shakti Tattvas are really eternally existent.[9] For they do not disappear in Pralaya but remain in the bosom of Parama Shiva as the seed of the Univese to come. If this analogy of the seed may be carried a little further, then the Shiva Tattva is what may be called the Life (Prana) in the Universal seed, while the Shakti Tattva abides as the potentiality of the infinite variety of Forms.in which that Life becomes manifest in a Universe.

Further, the Shiva Tattva, as life (or Prana) in this sense, is the very 'first flutter', of Parama Shiva,-the first 'vibratory movement' towards a Universal manifestation: and the Shakti Tattva is what checks, controls and regulates that movement of Life and acts as the Principle of Restraint.[10]

The *Sadakhya Tattva*

From the *Shiva-Shakti* State, there gradually develops the experience which may be formulated in thought as 'I am.' This experience of an 'I'am ' means and must mean, as said above, 'I am this'-the 'this' in the state we are considering being of course an indistinct, because not as yet clearly formulated, reference in thought and feeling to the Ideal Universe which was suppressed in the Shiva-Shakti stage, but is just beginning to come up to the surface of the experience again, like an object which, being of a naturally buoyant character but having remained submerged under pressure, may begin to float up to the surface of the ocean as the pressure is lifted.

The Ideal Universe at this stage is felt, as it were, as a vague something just stirring in the depth of one's consciousness[11] as a movement, as it were, of an unformulated thought, or an undefined feeling, of a something in one's innermost being as yet eluding a clear grasp in experience. And as it begins to stir there, the experiencer also begins as it were to recollect his true character and state, in somewhat the same way as a man may begin to recollect, as he just begins to recover from a state, let us say of supreme joy (as, for instance, when one may be 'in the embrace of the beloved)[12] which has made him forget everything about

himself-his own status, position, possessions and glory-and may just vaguely begin to formulate these in thought as "I am so and so," the 'so and so' being as yet of an undefined character but referring all the same to his bodily form, name and their relations to things, in other words, to what constitutes the 'this' in the thought or feeling of the 'I am' on his part.

This stage follows the former one as a necessity by virtue of what may be called a law similar to the one, which, in the psychical process of the human mind, brings about a stage of 'movement' after a state of profound but calm and motionless enjoyment of perfect bliss, rest and peace. It is due, one might say, to thestirring a new of the Life of the Universe which was held in suppression in the previous stage.

It is, however, just the beginning of activity-of just the first stirring of life-and therefore the thought or feeling of the ideal Universe at this stage is, as said above, only a dim one, like a faint and indistinct picture of a long-forgotten scene which is beginning to re-form itself in one's memory and is still quite in the background of consciousness. This being the situation at this stage, the realisation of the 'I', -in the experience'I' am this', is a more dominant factor, that the 'this' referring to the Ideal Universes which is just beginning to reappear in consciousness and is, as a consequence, still very vague and indistinct.

It is also the state in which there is for the first time the notion of 'being' in the experience 'I am this', and is therefore called the *Sadakhya*[13] that in which there is for the first time the experience which may be spoken of as Being. It is also called the Sada Shiva Tattva, which as only another name of the *Sadakhya* should be distinguished from Sada Shiva the meaning of which term by itself will be explained later.

It is the state in which the Ichchha aspect of the Divine *Shakti* is the dominant feature, the others being held in suppression. [14] It is only natural that this should be so. As already said, Ichchha is the aspect which, in one of its forms, produces, or rather is, that feeing which may be described as one of divine 'wonder' as to what to do-of resolve as to what

is to be done; and as such prceedes actual movement and activity. And as there is as yet no actual activity but only a sense of wonder of this sort as to what to do and a resolve to move and act-only a will to act, following a state of perfect Rest and Bliss-it is naturally a state in which the Ichchha aspect of the Divine *Shakti* is most manifest. [15]

As the manifestation of the *Ichchha* aspect of the Divine Shakti, the *Sadakhya*, or the *Sada Shiva Tattva*, may perhaps be also spoken of as the state of Self-realisation as 'Being' or 'Force' which is able to start action. This Self-realisation as Being and Force-or, as it may be said of it at a lower stage, of realising one-self as a somebody with a will that is able to perform an act-is a necessary step before that act itself can be undertaken.

That this is the case may be seen from an analysis of our daily experiences under circumstances which are at least to some extent similar to those we are now considering. It is true that in our daily life the process of such a realisation as being or as a somebody able to do a thing-or, as may be said of it, such a mental stock-taking of one-self as a being with a will, -is a very rapid one, almost too rapid to be clearly realised. But it is all the same there. The *Sadakhya* step in the life process of the Universe may be said to correspond to his step in the daily life of a man. It is a necessary step, without which no act of the kind that is going to follow is possible.

Further, although counted as the third *Tattva*, the Sadakhya is, as a matter of fact, the first manifestation in the Universal process. For, as pointed out above, the Shiva-*Shakti Tattvas* are really eternally existent. The *Sadakhya* comes into manifestation, as will be readily seen, from what has been said of it, as the perinciple of pure Being.

The *Aishvara Tattva*

In the next stage, this *'mental stock-taking,'* on the part of the Divine Experiencer as a Being with a will to act, is followed by the emerging out, as the most prominent element in the Experience, of the 'this,' that is, of the Ideal Universe which had been lurking as an indistinct picture in the back-ground of the Being. In this stage, therefore, the experience

assumes a form which may be formulated in thought as: 'This am I',- a form in which the 'this' becomes the more dominant element while the other factor, the 'I,'is thrown into the back-ground. Self-realisation as being is followed by the realisation-by a full survey-of what constitutes the state of that Self as Being.

We may observe in our own individual lives a state corresponding to this one in the process of the Universal manifestation. It may be noticed that, as one begins to think of oneself, after an enjoyment of the all-forgetting bliss of the 'beloved's embrance' of our previous illustration, the vague experience of the 'so' and 'so in the thought 'I am so and so', which first emerges into consciousness, is followed by a clear notion of who or what he really is. He begins to realise clearly all about himself-his state in short.

It is obvious that in this experience what is more dominant is not the notion of the 'I' as a being or a mere somebody, which is there only as a back-ground, but the notion of what constitutes the 'so and so' or the 'this,' *i.e.*, his state. His experience in this state is occupied chiefly with a survey of what may be called his 'so-and-so-ness' which emerges into full view and eclipses and Identified with what may be termed his I-ness.The state which follows the *Sada-Shiva Tattva* in the life-process of the universe is brought about in obedience to what may be called a law similar to the one which obtains in our own individual lives under similar or somewhat similar circumstances.

This stage of making a full survey of, indentification with, what constitutes the state of the Experiencer, of the 'this' aspect of his being,-namely, of the Ideal Universe as it must be at this stage, is called the *Aishvara* or the *Ishvara Tattva*, i.e. the Tattva of realising what constitutes the Lordliness and the Glory of the Divine Being. The *Ishvara Tattva'* is to be distinguished from Ishvara, the Lord, to be explained later-like the *Sada-Shiva Tattva* from *Sada-Shiva* mentioned above.

As it is the state in which a full survey of the 'This' i.e., the Ideal Universe is taken, in which the 'This' emerges into

full and clear view, as a clear and well defined picture and not as a vague and indistinct image in the back-ground of one's consciousness as it is in the Sadakhya state,-the aspect of the Divine Shakti which is most manifest in this state, is the Jnana or Power of being conscious.[16]

In these two states, the Sadakhya and the Aishvara,-or the Sada-Shiva Tattva and the Ishvara Tattva-the experience may, as said above, be respectively formulated in thought as

'I ạm This' and 'This am I',

With only this difference that, while in the first case the 'I' side or aspect of the relation of being is more dominant, the 'This' side remaining merely as a vague background, in the second state, that of the Aishvara, the 'I' side being thrown quite into the back-ground, indeed, being quite Identified with and merged into the 'This'.[17]

The *Sad-Vidya*

In the next state which follows, there arises an equalisation in prominence of the two aspects of the Experience which then takes the form, 'I am This' in which both the 'I' and the 'This' are realised with equal clearness, so much so that, while they are felt as entirely identified with each other, they can yet be clearly separated in thought-so that the 'I' can be realised as the subject and the 'This' as the object of the experience, and that, for this reason, the experiencing subject can realise the 'This' as 'my' and 'mine,' in much the same way as a man in his daily life, while ordinarily feeling himself as one and identified with his body, thoughts and feelings, yet somehow realises himself as the possessor of these and speaks of them as this is 'my' body or these thoughts and feelings are 'mine.[18]

This experience of equalising the realisation of the two sides of the relation of identity, namely, 'I am This,' and also of what may be called possession-of one of the two sides as belonging to the other-is called the Sad Vidya or Shuddha Vidya-the state of Experience (or knowledge) in which the true relation of things is realised. That such a state follows and must follow the previous ones may be seen from our own individual experiences in similar circumstances.

From the balancing in realisation of the two factors, the 'I' and the 'This', of the experience in this state, and from simultaneously realising the one as belonging to the other, there also follows an important result; namely, there arises, for the first time, what may be called the Experience of diversity-in-unity and-indentity (Bhedabheda).[19] This new Experience may really be said to correspond at a lower stage, as just stated, to the one which enables an individual human being to regard his body and thoughts and feeings as at diverse and different from and yet one and identical with himself, and to think and speak of their totality as at once 'I' and 'mene.'

This Experience arises in the Shuddha Vidya State because, as the Experiencer has his attention-or what corresponds to it in a lower state-drawn equally to himself as the 'I' of the Experience and to the 'This' as what we have called the object of the Experience, he naturally realises, on the one hand, some contrast between the 'I,' which is felt as an absolutely undivided Unity, and the 'this, which as the prototype of the multifariousness in the future Universe of the sensible and psychical experience, is seen as other than such a Unity-as a something which has in it at least the germs of diversity;-and, on the other, feels that this is yet somehow one and identical with himself, as being really nothing else than his own Experience, *i.e.* his own thoughts and feelings, if we may use such terms in this connection.

In our individual lives also as ordinary human beings, the corresponding experience of diversity-in-unity-and-identity in regard to the body and thoughts and felings is possible, because, while our attention is simultaneously drawn, willingly or unwillingly, to what, on the one hand, is realised as the 'I' and, on the other, to the thoughts, feelings and bodily states, a contrast is, as a consequence of this simultaneous noticing of the dual factors of the Experience, also felt-the 'I' being felt as a Unity and the rest as a diversity and yet as somehow one and identical with the unity of the 'I'.

Such an Experience is possible in the Shuddha Vidya State, and not in the previous ones, because in these latter the 'attention' of the Experiencer is, as it were, one sided. In

the Sada Shiva Tattva it is drawn chiefly to the 'I'-side, while in the Ishvara Tattva the 'gaze' is fixed principally on the 'This'side-on what constitutes the Aishvarya, *i.e.*, the Lordly State, of the Experiencer. There is, therefore, in these states, little chance of what may be called a comparison between the two aspects of the Experience 'I am This,' and therefore of realising both the contrast and the identity which there subsist between the two.

As another result of this realisation of contrast and of the experience of diversity-in-unity-and identity, the 'This' of the experience is now realised as not a pure and undivided 'this' or a unit, but as a whole, *i.e.*, an .All this.'

Further, as the 'All-this' at this stage is of the nature of pure ideas,-of thoughts and feelings,-they are naturally realised as proceeding from, and originated and created by, the Experiencer himself, in much the same way as a limited human being realises his own thoughts and feelings as his own creations. The whole Experience in this state, therefore, assumes a form which may be stated as follows:

> I am all-this and all-this is mine as pact and pared of myself and all this proceds from and is created by me-I am the author of all this.[20]

In such an experience there is and must be, as is obvious, some movement of 'thought' some action. There is , in the first place, a movement of 'attention' from the 'This' to the 'I', and again, as it were, all over and all round the 'This', so as to realise it as an 'All-this' as distinguished from the bare 'This' of the previous state. This is all very different from the absolute hush and stillness of the divine wonder to the Sada Shiva stage and also from that steady and immovable 'gaze' at the glory of the Divine State which there is in the Ishvara Tattva. While in these Tattvas there is thus motionlessness, there are in the *Shuddha Vidya* state movement and action-or what, in a lower stage of manifestation, correspond to these. In the *Shuddha Vidya*., Therefore, the *Kriya* aspect of the Divine power is most manifest.[21]

So far, the manifestation of the Universe is a purely Ideal one; and being Ideal it is the Perfect and Pure Way or

Order '(*Shuddhadhval*) without any blemish in it. In these purely Ideal States of manifestation, *i.e.*, in the Pure Order, the things are realised as they truly are, and therefore they are the regions of pure and true knowledge (Sad Vidya or Shuddha Vidya).

Moreover, they are the manifestation of the Universal, as distinguished from the limited aspects of the Experience. That is to say, in these states the Experiencing entities are Universal beings who realise themselves actually as such, and have for their Experience the whole of the universal 'All-this', in different forms, no doubt, in the different states constituting the Pure Order, but, in no particular state, with any part of the 'This' hidden away from them.

Universal Mind

The ultimate has two aspects-transcendental (*Visvottirna*) and immanent (*Visvamaya*). The inmanent aspect is described as prakasa-Vimarsamaya. The individual mind is not different from the universal mind-the Mahesvara.

An analysis of the individual mind will reveal what the universal mind is and how it acts. Individual mind may be spoken of as prakasa-Vimarsamaya. Individual mind is the substratum of psychic images and receives reflection of external objects at the time of perception. It may be recalled here that the mind has got residual traces of past experiences and these are revived at the time of remembrance, imagination and dream.

In every act of direct perception a stimulus is engendered from the external objects and residual traces of imagination or dream are revived. These images-external and internal-can be compare in a way to those of the mirror which reflects the object. The individual mind which is self luminous receives reflections independently, of any external illuminator. It receives reflections and makes them shine as identical with itself. This is Prakasa.

The other aspect of the mind, which is Vimarsa takes, at will, the affections that are retained in the form of residual traces as in the case of remembrance, applies to the psychic

images formed by perception of external objects, analyses, synthesizes and constructs new ideas and things. This aspect of the universal mind is self conscious which is an activity. By remembrance of experience and the synthetic activity of a permanent subject, which holds various experiences together and relates them in various kinds of cognitions the universal mind holds within, all the innumerable forms of the universe and possesses the powers of cognition, remembrance and differentiation.

The universal mind brings forth everything by itself. The concretisation of an aspect of will is the universe and also the limited subjects. It is self conscious will, which is freedom of thought and acton. It is technically called Mahesvara. Mahesvara represents that state of all-inclusive universal self in which all the 'Abhasas' have a distinct existence from the self. It forms the permanent substratum of all that is objective. It is beyond the limitation of time, place and form. It is a self-shining entity. It is perfectly free and independent of both the external material and the instruments.[22]

Universal consciousness is called mahesvara because it controls, in every way, not only all that we can conceive but also all that which is beyond the conception of our limited power.[23]

The unification of Abhasas is the work of the permanent limited perceiver who is no other than Mahesvara-the remembering self which retains within all the former experiences with their associated objects and appears at the time of remembrance as identical with the body or the vital air, etc., according to the need of the occasion.[24]

A total comprehensive conception of the universe will help the aspirant to enjoy the external world with a view conducive to his real nature and the possibilities of his future. Through the understanding of physical categories he will realise the limited scope of external objects and momentariness of the physical universe. Then he will turn to analyse the psychological categories by which he will definitely understand the fleeting nature of their impressions. Being not satisfied with these changing external and internal actions and reactions of his life he is obliged to innate powers.

Through, the knowledge of scriptures and instruction of, if any, preceptors and with his self effort he will be able to differentiate those impediments of his upward progress and will recognise that he is not different from the universal soul (Paratattva). Having the necessary rituals and psychological exercises he will make himself capable of crossing over the age old bondages and lead a life beneficial to others and elevation to himself. Thus, we see that philosophy is based on experience leading the aspirant step by step ultimately to indentify his self with the universal self.

As aspirant desirous of costant awareness for complete self-realisation or spiritual illumination has to undergo several revolutionary individual efforts rarely a sudden illumination is also possible. Through graded meditation and concentration arresting several lower stages of his emotional being, he can experience without any external assistance the self-luminosity (Svayum Prakasa Sthiti) of his Existence. Being firmly rooted in that state his emotional feelings will be enhanced, when he attains this innate unfathomble glory and can identify his native state of Existence and feel the whole universe as his manifestation.

This is the consolidated and comprehensive view of Sivadrsti. This is forcibly brought about in emphatic and pregnant words by Somananda in the following verses. The purport of the verses may be briefly stated as follows:

> "I am that Siva. I am an instrument of Siva. All my actions are forms of Siva. Verily my actions are the actions of Siva. Though I am separated, still I am individible. I as enjoyer am Siva. All my enjoyable objects are His manifestations."

Such all comprehensive awareness and identification with the Supreme being is the ultimate result of Siva Drsti.

Sivosmi Sadhanavistah Sivoham Yajakopyaham.
Sivam Yami, Sivo yami, Sivena sivasadhanah.
Bhinnopyabhinna Evasmi Siva Ittham Vicestanam.
Sivo bhokta Sivo bhojyam Sivesu Sivasadhanah.
Sivah Karta sivah Karma Sivosmi Karanatmakah.[25]
Sarvo mamayam Vibhavah Ityevam parijanatah.
Visvatmano vikalpanam Prasarepi mahesatah.

We have seen that Kashmir Saivism embraces the salient features of the philosophies of India. We find here the psychological practices of Yoga, 'akhyati' of the 'Mimamsakas,' *i.e.*, voluntary limitation of one's own powers, monism of the upanisads, pragnatism and realism of 'Nyaya-Vaisesika' and the twenty-five categories of Sankhya. We find the implications of qualified monism admitting the attributes of the 'Supreme-being'.

Finally admitting absolute reality in the subjective and objective creation of the universe, it reconciles the opposition between being and the becoming, the one and the many. The aspirant who wants to acquire and assimilate perfect knowledge, and wisdom has vast choice in this system in selecting or electing the practices according to his own temperament and abilities. Further, there is vast scope for self analysis, for differentiating his experiences and for verifying his states and stages of consciousness by comparing his scriptural knowledge with his own inner experience.

References

1. *Comm. on Par. Sar., Ka*. 4.; *Pra. Hrid*., pp. 8-9; Comp. Schelling and Fichte, among others, on this point.
2. *Ante* p. 62, note. 1.
3. *Pra. Vim*.; III.i. 3.
4. See, however, below p. 65, note 1.
5. This is following Abhinava Gupta. According to Utpala, however, Comm. on *Shiva Drishti*, ii. 1. But then utpala counts only three aspects of the Shakti as primary in which the other two, Chit and Ananda are merged.
6. *Pra, Hrid*., p. 8.
7. Love is really, Ante, p. 44, note 2.
8. Heart' really means love, joy and bliss. The Shakti Tattva is really the Universe as a potentiality. It is the yoni or *bijavastha* to in *Pra. Hrid*., Su, II.,p. 24.
9. *Pra. Hrid*., p. 8, where the Shiva-Tattva (in which the Shakti-Tattva also is included there) is shown as quite outside the range of the Tattvas which come into manifestation only at Srishti. See also *Shiva Drishti, Ish. Pra. Ka*. (III. i.1) &c. where the manifestation of the Sada Shiva Tattva is counted as the first.
10. *Tattva-Saund*, I.

11. *Ish. Prat.*, III, i. 3,
12. Shakti is the Hridaya, the 'heart', *i.e.*, the 'beloved', of the Supreme Experiencer *Para. Prav.* comp. also "He (the Atman) was as much as a man and wife in each other's embrace are". *Brith. Up.*, I,iv.3; "Now as a man, when embraced by his beloved wife, knows nothing that is without, nothing that is within, thus does the Purusha, when embraced by the Prajna Atman, know nothing that is without, nothing that is within," *Ibid.*, IV, iii.21.
13. *Prat.* Vim., III.i.2.
14. According to Utpala,will power is man ifest in the Shiva Tattva. Utpala on Shiva Drishti, ii,1.
15. It is a 'static' condition preceding the 'kinetic state' of actual movement.
16. *Shiva Drishti Vritti*.
17. *Ish. Prat.*, III. i, 3.
18. *Ibid*.
19. *Ish. Prat.*, III. I.5. *Svachchh.*, iv. 95.
20. It may perhaps be spoken of as the Universal Ahankara *Ish. Prat.* IV, i. 12 as an expression of the experience of this state; also in which terms the experiencer at this stage is described; *Pra.* Vi., III. i. 6; There is a slight difference in the definition given of Sad Vidya in the various works on the Trika, and Utpala quotes several views of it. The difinition and description given here are substantially those of Utpala and Abhinava Gupta.
21. According to Utpala, kriya Shakti is manifest in the *Ishvara Tattva*. He, however, speaks of only three aspects of Shakti, viz. Ichchha, Jnana and Kriya.
22. I. P.V.I. 188.
23. I.P.V.O. 44.
24. I.P.V. I. 119-20 I.P.V.I. 129.
25. *Sivadrsti Anhika,* 7 Slokas 98-99.

6

Reality: Metaphysical Aspect

Philosophy, as generally understood by the Indian mind, is one of the practical means to the gaining of an end which is the highest, which man can conceive. The function of philosophy is not the discovery of metaphysical truths by reasoning and inference but only the explaining and understanding rationally of such truths already discovered and realised by experience by our ancient *Rishies* or seers. Mere reasoning cannot lead to certainty about transcendental and metaphysical truths.

In this perspective, an attempt has been made to explain the conception of reality as understood by Kashmir *Saivites*. From the metaphysical point of view the absolute (Reality) is called *Anuttara* which means that there is nothing beyond this great reality. It is everything by itself. We cannot think of anything outside of it. It is '*paripurnananda-ghana*' - fullness freedom and bliss. It is called '*Cit*' as it is of the nature of pure consciousness which is self luminous and unaffected by the limitations of time, space and causality.

It is *Svatantra* because of its freedom and power of actualisation. It has full power to exercise it according to its will and manifestation in infinite varieties. It is free, because it does not depend upon anything else for its manifestation and function. It is described as *Samvit,* which is of the nature of '*Prakasavimarsamaya*.' *Prakasa* is self luminous. *Vimarsa* is self consciousness. The essence of samvit is consciousness

free from *Vikalpas*. It remains one and the same and is not in the least affected; hence it is called '*Nirvikalpa*.' It is beyond the universe (*Visvottirna*) and yet permeates it (*Visvatmaka*). Samvit remains almost the same unbroken unity of existence and consciousness. It is like a clear Mirror within which the universe is reflected.

It is self luminous light *Caitanya* (Caitanya-*matma*). In this sense, it is called '*sphuratta*' because it shines on itself and is known as "*Ahanta*" or 'I' ness. It expresses itself in '*Idanta*" or 'This-ness.' *Ahanta* and *Idanta* co-exist in *Caitanya (Cidrupa)*. It is this that brings out the universe in its manifestation and exists in identity with it.

A few technical terms such as *Anuttra, Cit, Svatantrya, Samvit, Caitanya* are generally used to denote some idea about reality. No terminology has full power to give a complete exposition of this great reality. Neither the thinking mind nor the intellect is capable of fully understanding it. No language can describe it. It is indefinable.

No limited mind can grasp it. Whatever words we may use for it we fail to convey the full idea of its real nature. Since, it is identical with the indescribable essence of human self, it is possible to realise it through spiritual discipline meant for freeing the individual from various impurities (malas) accumulated from time immemorial.

The absolute reality has two aspects transcendent and immanent (*Visvatita* and *Visvatmaka*). These two aspects are not different. The mystic realises both aspects of this reality, being consciously aware of both when the conditioned nature of the mind is transformed into spiritual elevation and identified with the five powers of the obsolute

Grarhya Grahaka Samvittiah Samanya Sarvadehinam,
Yoginantu visesoyam Sambandhe Savadhanata. 1

The identification of the individual self with the supreme- the physical, mental and intellectual moments of variations are recognised as the play of the Supreme power-Parasakti. When the aspirant is capable of experiencing the divinity in him, he will be free from all desires and he fully recognises and identifies with the universal self. The mystic of this

character will see and set in this world as any other man but his outlook on life will be quite different. He will be unattached and be free always having conscious awareness (*Antarlakhsya* and *Bahirdrsti*) and follows the dynamic life without impingement of the existing order.

Plotinus who is an exponent of voluntarism speaks of the absolute as the one that is transcendent beyond the reach of mind and speach and which cannot be described in terms of categories but realisable in mystic ecstasy. Kashmir Saivism is Voluntaristic in the sence that it's ultimate metaphysical principle is free-will and reality in its essence is ineffable and unpredictable. This does not prevent reality from unfolding conceptually in knowledge, thought, light, energy, etc., as well as in visions of God, Isvara, Bhairava in the religious and devotional moment for the aspirant. Reality is apprehended by some as a state rather than a person and is described as a beatific vision. Any vision exterior to inward experience is symbolic in nature. In other words, reality can be said to conceptually solidity in images of light, thought, consciousness, etc., by taking on, in the very moment in which it comes into contact, with our thought, an inevitable noetic colouring. All that Exists is thought consciousness. Reality is really the measure in which it is thought, in which it rests in our 'I' consciousness.

The division of reality into multiplicity and becoming is not determined by any extrinsic agent but by an intrinsic force indivisable from the nature of reality itself. Abhinavagupta describes reality as follows:

> This is Brahma, the Supreme, pure, serene, undifferentiated, equal, complete, deathless, real that is merged in his own power of essential light.
> *[Tad Brahma, Param, Suddham, Santam, Abhedatmakam, Samam, Sakalam, Amrtam, satyam, Saktam, Visramyati bhasvarupayam.]*[2]

The Universe is Brahma. It is real, composed of pure being. It is merged in the Supreme power Para-Sakti-a condition of equilibrium of the powers of will, knowledge and action.

Animate and Inanimate Objects

Siva the ultimate has manifested himself in concrete form of the universe consisting of animate and inanimate

objects. Siva constitutes the essence and identity in every being abounds in bliss and consciousness and is all pervasive. He is an unrestrained stream of will and a spontaneous flow of cognition and activity.

Atmaiva Sarvabhavesu Sphurannivatha Cidvapuh ,
Aniruddhechcha prasarah, Prasaraddrkkriyah Sivah.[32]

From his characteristic bliss (*Nivrtti*) and consciousness (*Cit*) comprising his transcendental state stream forth sovereignty of will and powers of knowledge and action. From them emanate thirty-six tattvas (36 categories or principles of creation).

Siva who is conscious resting in itself (nivrtti) is never separate from the triple power Ichcha, Jnana and Kriya neither in the state of differentiation nor in the state of non-differentiation. When consciousness begins towards creation of different products or when desire begins to unfold in consciousness, it begins with initial tension-'*Uchchobhanata*'- (a species of Shelling). The thicker part of this tension is *Aunmukhyabhava* (projecting force). The desire then appears as fully developed will. The will that has taken shape can be distinguished in two parts first, in a state of *Lysis* (tension); secondly, the unfolding of the desire. The fact that he desires implies the presence of action.

''tat karma nivrtti praptiraunmukhyam tadvikasita''
Yasmad ichchati isvarah jnatum va Kartrman
iti yad uchyate, tad akhyatapadam ichchaya Ichacha
Svechcha kriyam ca.

Then comes the moment of knowledge which is subjective, i.e., peculiar to a given knowing subject and to none else. The moment of action is objective common to all knowing subjects. In other words the product materialises in its visible form. This faculty is called power of knowledge.

When consciousness begins to tend towads creation of different products there is vibrating tension in the intellect in the process of the expanding of the whole. Later on by virtue of this power arises the power of action. Similarly, the state of union between the three powers does not cease to exist every time anything is created, or a thing is born.[4]

All that exists is one Siva. All the acts of practical life are real since they proceed from the self dependent power (Swatantrya sakti) of the ultimate being (Lord Siva) who materialised himself in the form of all created beings. Just as a yogi does not get himself divided in the various bodies created by him by his power of Tapas the Lord does not undergo division by the various objects, of superior, middle and inferior classes created by him. It is like an Ocean by repples and waves.

Siva brings forth the orders of reality (Thirty six tattvas) and the various planes of reality, (Bhuvanas)- the infinite bodies of all creatures. In other words he assumes their forms which are accordingly sublime (Gods), the average (Man), and the base (Animals).

Siva-hood is in the same proportion in all things (from Siva to an earthen vase) Distinctions in half way State, etc., are created by human opinions (purity and impurity, etc.). In reality all is equally Siva. All things are equally real.

In reality Siva is eternal, infinite, insparate from that which is distinct. The proper nature of Siva is to manifest itself in all things-the whole in all its multiplicity is therefore real. Siva by his own nature (*Svarupa*) becomes all that exists. Siva by his own nature completes ceaselessly five operations-emanation (*Srsti*), preservation (*Sthiti*), re-absorption (*Samhara*), obscuration (*Tirodhana*) and grace (*Gnugraha*).

> "The *Svetasvataropanisad* speaks of *'Ekodevah Sarvabhutesu gudhah' Sarvavyapi, Sarvabhuta-ntaratmak, armadhyakhsah, Sarvahbhutadhivasah, Sakhsi ceta Kevalo nirgunasca.*"

He is the one being (God) hidden in all beings, pervading in all things, the inner soul of all creatures, the ordainer of all deeds, abiding in all things, the witness, the knower, the alone, the one who is devoid of all attributes. The ultimate reality is the unity of all life and existence and is also the source and the goal and the core of man's inmost being. Those who are devoted to meditation and concentration saw the power of God Himself hidden in his own qualities

(Modifications of his own Sakti) and attains the highest good and the utmost freedom.

> *'Te dhyanayoganugata apasyan devatmasaktim Svagune nighudham'*
> With unflinching faith and highest devotion to God and the Guru they will shine forth
> *''Prakasante mahatmanah Svetasvatara.''*

The Doctrine of Self-dependence

Svatantryavada is the chief doctrine of the *pratyabhijna* system. It means the doctrine of self dependence or the sovereignty of Lord's will which is responsible for all manifestations. It holds that the ultimate reality, by its inherent *Vimarsasakti*, manifests all from itself, in itself and by itself. *Vimarsa* is spoken of as *Svatantrya* because its Existence does not depend upon anything else for its manifestation in any form and represents the principal power of the Lord Mahesvara.

Lord Mahesvara by his free-will performs creation, preservation and disolution of this universe. Every creation is either reflection, manifestation or transfiguration (*Rupantara*) of the Lord. As the Lord assumes various forms sentient and insentient by his Freewill (*swatan-trechchasakti*). This doctrine is called *Svatantrya-vada*.

Vimarsa is all powerful dynamic force of the Lord. It has infinite power. It constitutes every-thing in it. All manifestations emanates from itself. It assimilates all manifestations in itself. It unites and divides and negates. This is the nature of this dynamic force Vimarsa. The only dominant feature of this great reality is Svatantryasakti which transcends every rule. That is the Supreme Law.

Svatantryasakti is a verycomprehensive Expression. *Svatantrya* aspect of universal consciousnes has been given different names from different view points. In the Sivasutra, it is called *Caitanya* since it has power of uniting and separating and dealing in multifarious ways with what is within. It is called *Sphuratta* or Spanda because it represents the essential nature of universal consciousness which is responsible for its apparent change from the state of absolute

unity. It is called *Mahasatta* because it is the cause of all that can be said to Exist in any way. Another name for it is Paravak because it represents speach in its most Subtle form.

In Short, this Svatantryasakti which is the Lord's self dependent power muitiplies effects from a single cause without changing itself in any way. Here, it may be noticed that Schopenhauer's doctrine of 'Will as the cause of every thing' 'Will as a force of Spontaneity' and sense of effort, an impulse, instinct and spring of life, a supernatural power, corresponds in a way to Svatantryavada of Pratyabhijna system.

Dr. K. C. Panday draws a distinction between the two by stating that the Will of Schopenhauer is a mere function of the brain and works independently of intelligence and points out that Kashmir Saivism developed in the hands of Yogins to whom self consciousness in isolation from the object was the most indubitable experience, did not feel compelled to abstract will from self-consciousners and admits 'Will' to be an aspect of the mind.

Theory of Manifestation

The underlying principle of the universe is pure consciousness. The world of everchanging forms or appearances is the expression of consciousness of the ultimate reality. All that appears, all the forms, the object of perception or conception, all that is within the reach of the external senses or the internal mind, all that we are conscious of, all that can be said to exist in anyway, be it the subject or the object or the means of knowledge itself is *Abhasa.* Abhasa is manifestation externally of what is within, the very nature of the self, just as burning is the very nature of fire.

The manifest world appears on the background of self or supreme reality. Though the supreme reality undergoes change in various ways, yet, it remains onechangeless and eternal supreme being. In the ultimate the entire variety is in perfect unity exactly as the whole variety of colours that we find in full grown pea-cock is in a state of perfect identity in the yolk of pea-cock. This analogy is called *Mayurandarasanyaya*.

In our individual consciousness we experience the same variations in a limited degree. We see, hear, touch, think, feel, imagine and speculate several things. All these pictures pass into our mind in procession, but the being who is the basis (Adhara):- of all these appearances and activities in unchanging and unimpinging, not with standing these contradictory variations. Everything that is changing rises from the eternal silent consciousners as waves in an ocean and ultimately merges in it. It is a changing variation. upon an unchanging consciousness. Perceptions, conceptions, objects of any form and experience are all Abhasas.

There is apparently difference between being and becoming. Our perception is confined to the diversities in the objective forms. Forms appear and disappear but the being, i.e., the underlying consciousness is unchanging, everlasting and self existent. All Abhasas rise at our will, from our consciousness independently of all external help and appear on the backround of consciousness and merge in the same in the manner of waves in the ocean. Just as the waves exist in the ocean before the rise, so do the images which affect the purity of consciousness. This is the relation of Abhasa with the universal self or consciousness. There is no substantial loss or gain to the universal consciousness because of the manifestation of Abhasas.

The appearance of Abhasas are real in the sense that they are aspects of the ultimate reality, Paramasiva. They are no-existent in the real, in the form in which we, the limited beings, experience them. The whole universe is Abhasa to Paramasiva. The conceptions and perceptions are Abhasas to the conventional individual soul. Values may differ. conventional standards in the emperical world may differ, but win when we do not deny their existence, and their having been the objects of cognition, we have to consider them to be real, if they bear verification on conscious level.

> ''As in the orb of a mirror pictures such as those of a town or village shine which are inseperable from it and yet are distinct from one another and from it, so from the pure vision of the supreme Bhairava this universe though void of distinction, appears distinct

part from part and distinct from that vision."[5]

Abhasa is a process of apparent change or division. It is in the nature, more of Psychical rather than of a logical process in our daily lives. Its operation is marked by stages which follow one another, as logical necessity. The way in which this law of logical necessity opeates and the actual results to which it leads as the manifestation of the universe proceeds and how finally each successive result, when thus produced, in no way affects the preceding one from which it follows. This can be clearly observed in he manifestation of 36 Tattvas which proceed in logical succession from the highest to the lowest. For example, from Maya the cause of impure creation of the lower order of 30 Tattvas.

A rational analysis of these Abhasas will enable the 'Sadhaka' (aspirant) to strictly adhere to the unchanging consciousness which is identical with his true nature. This is one of the important aspects of recognition (pratyabhijna). Svatantryavada and Abhasavada are postulated as counter to Vivartavada and Parinamavada.

Principle of Recognition

The principle of recognition is noticeable in our daily activities. Consciously or unconsciously all our activities are bases on the principle of recognition. For instance we see a particular thing or person at a particular time and in particular place. After a lapse of time we again see the same thing or person in a different place and at a different time. We recognise and identify the thing or person with our experience of the former occasion. Now the place is changed, long time has elapsed and the features of the thing or the person are changed but we still recognise the thing or the the person.

Inspite of all these changes recognition takes place by perceiving some sign which recalls the memory of the object previously perceived. Recognition is an act by which we endeavour to recall and unite the former state of consciousness with the present state of consciousness, and identify the object now perceived. This recognition is '*Pratyabhijna*' in the ordinary sense. The word represents the experience in which direct perception (drasta) is associated with memory

(*Smarana*) and ordinarily the word is used with this meaning in our eveyday life; '*Grahana Smaranayoh aikyam*' This kind of recognition can be had in various ways such as sense perception, inference, verbal testimony (Sabda Pramanya) and the like or by the combination of these two or three means of knowledge.

Drasta smaranayoraikye sthithe tadupapadyate'
Tayasa Pratyabhijna na tsa Evayamithi Sthithih.[6]
Prateepamatmabhimukhyena Jnanam Prakasah'[7]

Pratyabhijna is re-cognition. It is cognition of a thing which is existing but not recognised. From the metaphysical point of view pratyabhijna leads a person to become aware of the fact that the individual being is identical with universal being *paramasiva*.

Mere understanding of facts or ideas bereft of experience will not take us far. This inability to experience what we understand and appreciate is due to '*Moha*' (*Maya vimohini Sakti*). Consequently, we will be ignorant of our true nature. In order to experience our true nature we have to remove the veil of ignorance or moha. This is technically called recognition of our own self.

Kintu mohavasadasmin drstepyanupalakshite,
Saktyaviskaraneyam pratyabhijnope drsityate.

Lord *Paramasiva* has adopted the limited form of individual being (*Pasubhava*) out of his own free will (Svatantrya Sakti) and consequently the individual being loses awareness of his real nature by '*Maya Vimohini Sakti*' which is the deluding power and becomes limited in his powers of thought and action. *Pratyabhijna* as a means enables him (the limited being-the aspirant) to recognise his own supreme nature already innate in him by means of contemplation and meditation to attain recognitive insight (*Drik Kriyatmaka Sakti*). The idea of recognition in this system is some-what peculiar. The individual self being instructed by sacred scriptures and preceptors (*Gurus*) grasps the meaning and the spirit of the universe and the Supreme being.

By the assimilation of this kind of knowledge there will be an awakening in him to experience his true nature and a

desire to be free from the trammels of '*Samsara*' the cycle of births and deaths. This kind of awakening or urge even by spiritual knowledge will happen through the grace of Lord *Paramasiva*. After he gets the grace of the Lord he contemplates, differentiates his own being as composed of thirty six categories and verified this with the knowledge of the scriptures and arrives at the conclusion that he is not different from Paramasiva. Such an identification with the transcendental reality is called self-recognition.

The object of this kind of knowledge is to remove the veil and to expose what is hidden, thus making self-recognition possible. In this connection Professor Gowell's translations of Utpala's passage in *Isvara Pratyabhijna Karika* illustrates this theory well.

A certain damsel hearing of the many qualities of a particular gallant fell in love with him even before she had seen him and agitated by her passion and unable to suffer the pain of not seeing, wrote to him a love letter descriptive of her condition. He at once came to her, but when she saw him, she did not recognise in him the qualities she had heard about, he appeared much the same as any other person and she found no gratification in his society. As soon as she recognised those qualities when her companion pointed them out she was fully gratified.''

Similarly, though the individual self is indentical with the Supreme yet we cannot get the happiness of this identity unless we become conscious of it or experience or realise it. Though we are convesant of the knowledge of the scriptures regarding God, self and the world, we still remain unidentified with the Supreme Being. The identification with the Supreme as we have just pointed out in the above illustration depends upon initiation from an enlightened preceptor and various practices prescribed as Upayas in this system to make the aspirant to reach that state of conscious awareness of self existence (*Atmasatta*) and identifies his own self by that conscious power which was hither to projected towards the objective world with 'I-ness' and 'my-ness.' Then he can be said to have attained self (*bhuyah syat pratimelanam*) recognition in its entirety.[8]

Sarvo mamayam vibhavah ityevam parijanatah,
visvatmano vikalpanam prasarepi mahesata.
(All these riches (universe) are mine. He who realises this fully possesses *'mahesvarya'* even when the *'vikalpas'* appear because his self is identical with the all.)

Mahesvarya is the state of the perfected soul in which the latter is conscious of its identity with Siva. Sivatva is not a thing to be newly achieved by the Yogi. The yogi will have recognition of it by following the methods prescribed in this system.

In brief, *Pratyabhijna* Saivism may be stated as follows: The self which is an absolute reality is an unlimited, all-pervading, all containing and ever conscious luminosity. The nature of this consciousness is 'spanda' or subtle Vibratory sensation. The whole universe exists in it in the form of pure conscious luminosity, just as a whole tree exists in a small seed in the form of seed alone. This is the absolute reality of every thing. The spanda of the self is a compact mass of all energy. The Supreme or absolute reality is known as Paramasiva.

By virtue of this stir or vibration the universe emerges out of Paramasiva and appears objectively and gets again merged into it at his freewill. Paramasiva manifests himself, out of his free will, to be a limited soul on the one hand and on the other hand and appear like that simultaneously. The litited soul recognising his sivahood realises his innate Godhead paramasiva. He is ever playing a drama of descent from Godhead to the position of individual self and also of ascent from that position to absolute Godhead. This play of the Lord is going on in countless forms with respect to countless souls and this playfulness is his nature. This is His essence. He is ever appearing in two aspects. One is his transcendental aspect or Sivahood, in which He is pure and conscious luminosity alone and the other is His universal aspect, in which He is the whole Phenomenon and this is his Saktihood.

Everything is the manifestation of the God-head Paramasiva. So, there is nothing which is absolutely false.

Everything has its dialectical existence in its own place and levels, and it has absolute existence in the state of the *Paramasiva*. The difference between *Pratyabhijna* (Kashmir Saivism) and Vedanta is as follows:

> There is sufficient similarity between the principles of Vedanta of Shankara on the one hand and those of Kashmir Saivism on the other. Similarly, there is accord and similarity between Buddhism and Saivism and Sankhya philosophy but that does not mean that Saivism is identical with those schools of philosophy. Still we find differences between them.

According to Vedanta the world has only visionary existence. This visionary appearance is due to a sort of ignorance called Avidya. That avidya has been through eternity and can be ended by means of true knowledge or Vidya. In reality the soul is Brahman itself. When avidya vanishes the soul realises the true nature as Absolute Brahman. *Avidya* is not a real thing. Only Absolute Brahman is real. It is tranquil and calm like space. His nature is Sat Cit Ananda that is existence, consciousness and bliss.

How can Avidya which is false bring into existence anything full of substance? It cannot involve Brahman which is ever pure. Avidya is apparent and well known. How is it, it cannot be explained. A thing which has an end must have a beginning and must have some cause. To say that it is beginningless amounts to self deceit.

> *Sa sphuratta mahasatta desakalavisesini,*
> *Saisa sarataya prokta hrdayam Paramesthinah.*

It is a sort of constant inward and outward vibration. It is named spanda in Saivism. Because of this Spanda the absolute Siva is always feeling his transcendental as well as universal aspects. His transcendental aspect is felt by him through the inward stir of that spanda and his universal aspect is felt by him through his outward stir:

> Both are true in reality. Therefore, the Lord is not lifelessly tranquil. He exists as Siva and is always full of energy which is divine stir within his soul. That Stir is always making this universe of limited subjectivity and objectivity appear in countless forms.

The Vedanta is the theory of *Vivarta, i.e.*, the theory of visionary appearance and Saivism is the theory of supreme self dependence, the theory of *Svatantrya*, so far as the Explanation of man and his universe is concerned.

The Kashmir *Sivadvaita* system is called realistic monism. The other Exposition of Advaita followed by vedic scholars has subtle distinction from Kashmir Saiva system.

Advaita Vedanta holds that Brahman is Santa without any activity. That it is static and not dynamic, that it is self-shining and not self-conscious. For all consciousness is activity and therefore self consciousness also is an activity and as such would disturb the peace (Shanti)-perfect restfulness. Brahman is indeterminate (*Nirvikalapa*). Therefore thinking that admission of self consciousness would mean admission of determinacy, the advaitin holds Brahman to be self shining only-Chin-matra. Kashmir-saiva holds that the absolute is not only self shining but also Self conscious and at the same time holds it to be indeterminate.

The intrinsic value of this new approach Pratyabhijna lies in the fact that the system focussed attention on absolute monism and the basic concepts of the prevalent systems of thought like vedanta, Sankhya and Yoga which were accordingly modified. Monism means the discovery of unity in the seemingly unreal world. Kashmir Saivism recognises all manifestations (Adhyasas) as real as the absolute itself. It is the singular absolute reality that reflects itself in and through all the plurality of seemingly different attributes. Except for specific differences in some view-points from the Vedanta system and with same additions in certain theories and some tenets and technical expressions derived from Saivagama, this system is not foundamentally different from the Vedanta.

A brief account of the Pratyabhijna philosophy as enunciated by Utpaladeva in his Isvara Pratyabhijna Karikas (Sutras). It holds that self (*Atman* or *Mahesvara*) is endowed with powers of cognition and action (*Jnatrtva Sakti* and *Kartrtva Sakti*) and the sovereignty of will (*Svatantrya Sakti* or *Mahesvarya*) as his three primary powers. The power of remembrance (*smaranasakti*) the power of knowledge

(jnanasakti) and the power of differentiation (*apohanasakti*) are three distinct forms of cognative power which rest in one substratum, viz., the self. The whole creation is the result of *Kriya sakti* (the power of action). It is governed by three laws of relation, viz., the law of division (*Bhedabheda*), the law of perception (mana tatphala meya) and the law of causation (*Karana-karya*). Under the operation of these three laws Kriyasakti turns into a constituent power (*Nirmana Sakti*) which brings into existence the whole cosmos.

> *Na chedantah krtananto visvarupo Mahesvarah,*
> *Syadekah chidvapuh Jnananasmrtyapohana shaktiman.*[9]

Svatantrya vada and Abhasa Vada are postulated as counter to *Vivartavada* and *Parinamavada*. The doctrine of emanation of 36 tattwas is indeed an interpretation of essential principle of creation. *Samvit* or *Atman* is *prakasa-Vimarsamaya*. Prakasa is luminosity or self-shining. Vimarsa implies changing nature (*ksobhatvam* and activity-*kriya*). Both prakasa (luminosity and consciousness) and Vimarsa (changing nature and activity) are the essential characteristics of Mahesvara (Atman). It may be noticed here that according to Vedanta Brahman is Sat-cit-ananda. Changeless inactive consciousness (Santa cit) and lacks *Vimarsa. Pratyabhijna* system criticises Buddhist phenomenalism and Sankara's idealism. The authorship of the doctrine of Pratyabhijna originated with Somananda and developed by Utpaladeva and Abhinavagupta.

Transcendental Reality

The transcendental Reality, which constitutes the essence and identity of every being and therefore which is self evident, is Siva as an ever-running stream of desirė, as a spontaneous flow of cognition and activity, as happiness and intelligence, as all-pervasive-

> *Atmaiva Sarvabhavesu Sphurannivataha Cidvibhuh,*
> *Aniruddhechcha Prasarah Prasara-drkkriyah Sivah.*[10]

Abhinavagupta observes that Spanda is unobjectified desire, which induces Consciousness to deny its original fullness. It is characterised as the form of will-the first

moment of Consciousness before it crystallises in the form of discursive cognition.

It is also described as Bimarsa-Sakti because in the very moment the thought, which in reality is nothing but subject, becomes the object of thought, it transforms itself as *'Aham'* and *'Idam'*. *'Aham'* is Consciousness as activity (*Vimarsa*) characterised by resting on self luminousness, independent ofall others, represented as 'Idam'. It may be known that the two forms of Consciousness 'I' (*Aham*) and 'this' (*Idam*), subjective and objective aspects, have one resting place-Cit. The opening up (*unmesa*) and closing up (nimesa) from Cit is pure Spanda-the activity of the Lord who is motionless. Siva who is Consciousness resting in itself (nirvrta) is never separate from the triple power-ichcha, jnana and kriya-neither in the state of differentiation nor in the state of non-differentiation.

''Evam na jatu cittasya Viyogastritayatmanah,
Saktya nivrtta Cittasaya Tadabhaga-Vibhagayoh''.

How these powers appear in the state of differentiation is described by Somananda as follows: At the moment in which Consciousness begins to tend towards the creation of the different products which make up multiplicity, one has then the initial movement (tuti) of the will. The cause of this tension is a vibration of amazement in the intellect (amodacamatkara)-the object of which is the expanding of the whole. The whole is none other than Siva.

The will has two moments-the initial moment of tension and the will real and proper. The tension according to Utpaladeva is analysis limited by an object *Karmavachchima nivrttiraumukhyam* Beautitude is a simple Analysis.

''Vicitraracana nanakarya Srstipravartane!
Bhavatyunmukhita citta Svachchaya Prathama tutih.''[12]

The inartificial in innate freedom which is characteristic of one' own nature is of the form of Spanda and is identical with Siva. It is manifest everywhere with reference to both the sentient and the insentient.

We see Voluntaristic and mystic tendencies in the monastic Saivism of Kashmir. The multiple nature of action

as an observable external phenomenon is only an expression of the will of the individual. In the process before the commencement of the action we experience within some kind of stir (antahspandana) which constitutes the external aspect of the action. The wordly action is therefore a unity because of the oneness of the will and oneness of the purpose.

Though *Spanda* is expressed in various ways according to the movement in which *Spanda* energy manifests, Ramakanta, author of a commentary on the *Spanda-karika*, has used it in the special sense of movement-the inner rhythm of aesthetic spiritual experience. This may be characterised as self-flashing of thought or an inner perception like pleasure, pain, etc. It is also used in the sense of unobjectified desire in one's own self-latent impression. (*Akarmaka abhilashamatram*).

Etymologically the kinite force of the Lord, when transformed into dynamic force, is Spanda. It is the first moment of will (ichcha) the initial motion of the Spirit-the first flutter of the projection of pure Consciousness of Reality (*pranasakti*) in the process of five actions (*Panca-krtya*), namely, emanation (*sristi*), existence (*sthiti*), dissolution (*Samhara* or *Vilaya*), obscuration (*tirodhana*) and grace (*anugraha*).

The vibratory movements of *Spanda* cannot be understood by intellectual interpretations of metaphysical ideas or by imagination but can be grasped through self-introspection. Here, one can observe vividly the various changes or flashes that take place in the satisfaction of wish or desire.

Spanda is that power of Consciousness which infuses life into the physical senses otherwise appearing insentient. The realisation of that power is within the easy reach of one who watches and observe clearly his own free conscious nature. This kind of Spanda animates the senses, causes, creation existence and dissolution. Every phenomenon of animate nature is brought about by the same power. The poises in the starting or emanation of thinking and action in the accomplishment of desire and the various stages in the

fulfilment of desire are all instances wherein every sensitive individual can identify the existence of pure Conscious Power (Spanda) in its unmasked state and its various transformations through its power. This pure existence of Consciousness has been described in *Spanda-Karika* thus:

> *Na duhkham na Sukham yatra Na grahyo Grahako na ca*
> *Na casti mudhabhavopi Tadasti Paramarthatah.*[13]
> (Where no perceptible, no perceiver exist and where even the state of insentiency does not find room, that in reality is the Principle).

When we are seriously thinking of one aspect of an idea, another aspect of the same idea or another thought suddenly arises in the mind. In this process the resting mentally at the junction-point between the two thoughts is *Unmesa*. One should introspectively know this resting in the Consciousness which is the bacground of all thoughts or images. Here we can experience or identify the conscious Force which is responsible for the sudden change. These variations are fleeting but the source of these variations which pervade both the ideas are unchanging:

> *Ekacintaprasaktasya Yatha Syadaparodayah'*
> *Unmeshah Sa tu vijneyah Svayam tamupalakhsya yat.*[14]

We have several emotional experiences such as fear, anger, wonder, etc. We may not be able to discriminate these fleeting experiences intelligently but we feel them when they are running with speed. This animating power Spanda is the prompting aspect of *Ichcha-sakti* (Will power). This arises between two states of consciousness. This is the first prompting power of *Cit-tattva*:

> *Vedantists say 'Vijnanam brahma'*
> (Brahman is knowledge).

Without the power of *Spanda*-the nature of freedom-Brahman is insentient. In a hymn of *Stavacintamani*, Bhatta Narayana praises the Lord thus: "How much fruit, Lord! can the Supreme Brahman bear owing to its neutrality, if Thy masculine power of regulating be not there, in the form of a beautiful female of thy devotion"! In another hymn of *Sivastotravali*, Utpaladeva says:

> *Duhkhanyapi sukhayante Visamapyamrtayate,*
> *Mokhsayate ca samsara Yatra margah sa Sankarah.*[15]
> (That is the path of Lord Siva, in which pain turns into pleasure, poison into nectar and worldly life into liberation).

In the real nature of Siva-the State of Consciousness of the form of Brahman-there exists the principle of energy (Spanda) as the essence of activity. By means of penetrating observation, concentration and initiation, all this pleasure and pain, the perceptible and the perceiver, etc., can be recognised as emanating from the ultimate principle, Spanda.

Bhartrhari says that the Reality can be attributed to that alone which remains the same at the beginning, at the end and in the middle. This definitely conveys the sense that Reality alone exists as one's own Self in the form of Spanda energy. Every movement in this universe is action. Every action is fleeting but the doer who is responsible for all the actions is unchangeable. The Lord who manifests Himself as the knowledge and the known shines in them. Bereft of them He is Cinmaya (pure Conscious Power). The aspirant who concentrates on and identifies the state of pure existence will reach that Cinmaya State.

In all Manifestations appears utterance. The sound alone glorifies. The four forms of sound are para, pasyanti, madhyama and vaikhari. Para (ichcha sa paraiva) is the manifestation of the first flutter which represents a slight movement in the free transcendental Reality which holds in itself the whole alphabet, as the yellow and white substance in the egg of a peacock does the arrangement of colours. The same para is called *Pasyanti* (*jnanasaktyaunmukhye*) when it assumes the form of yet unstruck sound and is undifferentiated and possesses all the letters in their ungerminated state, as the seed of the banyan tree is before sprouting. Next it assumes the stage of *madhyama* indulging in the determination of series of ideas, as pad holds the grains. It is called *Vaikhari* when it strikes against the vocal organs such as heart, throat, palate, etc., and brings into manifestation all the phenomenal experiences of the world as form. In the

manifestations of the four forms of sound without the loss of its intrinsic nature one can perceive the play of Spanda.

We come near to the actual realisation of Spanda when we notice the emotional changes that take place in the manifestation of higher levels of Consciousness like rupa, rasa, nada and bindu. *Rupa* is the form capable of creating an agreeable excitement. *Rasa* is the aesthetic state of Consciousness. It expresses itself spontaneously into poetic expression like a liquid which overflows a vase or lit is prediscursive manifestation of a state of mind like interjection or exclamation. Nada is the undifferentiatd cause of the subtle inner speech. It is nothing but the embodiment of all words and their meanings. *Nada* is unstruck sound which is objective-*cum*-subjective. *Bindu* is the material cause of the pure world and holds it to be distinct from Maya which is the material cause of the empirical world. *Bindu* is a form of light which is entirely subjective. In the manifestation of all these forms *Spanda* can be observed. In whatever form it may appear, spontaneity is its chief characteristic.

The spanda manifests differently in different fields or spheres, whether subjective or objective, physical or psychological, emotional or intellectual. A person who has raised Spanda will not be affected by objective influences which are binding. His intelligence assumes dualism (bheda) in his experience of pleasure and pain. In concentration and meditation he experiences duality and nonduality (bhedabheda). In subjective contemplation he perceives the Universe as not different (abheda) from himself.

The embodied soul, though in reality identical with that principal of Universal conscious Energy (Spanda), will not be able to apprehend the source of this energy, owing to the three limitations known as anava, *mayiya*, and *karma*. When, through right mode of approaching the things external (bahyaprajna) and through persistent introspection (antahprajna), these limitations or defilements are eliminated, there shines forth that supreme state of Consciousness where there is perfect bliss, perfect knowledge and perfect authorship.

References

1. *Paramartha Sara*, Verse 43.
2. *Sivadrsti* 1.2.
3. *S.D. I.* 6,7,8.
4. *Paramarthasara*, Verses 12, 13.
5. *Siva Dristi*, IV 119-120.
6. *I.P.V.* Pages 19-20.
7. *Siva Sutra* III. 45.
8. *Isvara Pratyabhijna*, I.2.3.
9. *Vijnana Bhairava*.
10. *Sivadrsti* I.--1.
11. *Sivadrsti* I.-6.
12. *Sivadrsti* I.-8.
13. *Spanda Nirnaya*.
14. *Spanda Karika*, III. 9.
15. *Utpaladeva's Stotravali*.

7

Maya and Its Progeny

Maya is an aspect of divine power. Maya is used in different connotations, Maya from root *'ma'* to measure, to form, to build, denotes the power of God to change form and to appear in various marks. It is both light and darkness. In a sense it is light so far as Maya the formative power of Isvara-the divine art, and darkness in so far as it conceals the Lord or *Atma*.

Maya is the gross power of consciousness. It accounts for the manifestation of form out of formless. It limits the universal condition of consciousness and produces limited experience. It is the limiting principle of the divine, the finitising power of paramasiva, the source of the five *Kancukas*. Its distinguishing feature is the ignorance of their real nature (*Svarupakhyati*) and consequent imperfection of their powers of knowledge and action. Maya is *'Bhinnavedyapratha'* Illusion of objects as different and distinct entities. *Mayatattva* is the primary cause of all limited manifestations by hiding the true nature of the self.

The categories *Sadasiva*, Isvara and Sadvidya are the subtle stages at which duality manifests itself on conscious level and the experience here is universal. The next impure or imperfect order consists of thirty-one categories from Maya down to earth. From now onwards, limited individual experience begin. The nature of the divine is concealed because of Maya and the five kancukas. *Sankoca* or Limitation

begins and duality becomes more explicit. We see the working of the Maya in all states of this impure order. Maya draws a veil (avarana) on the self and obscures the true nature of the self, limits his power and brings about differentiation and multiplication.

Maya makes experience measurable, *i.e.*, limited and severs 'This' from 'I' and 'I' from 'This'. Maya draws a veil (avarana) on the self, owing to which he forgets his real nature and thus Maya generates a sense of difference (bibheda buddhi). Maya is real in as much as it is the creation of the Supreme Lord Paramasiva. Maya is the most distinctive power of the universal self in its creative aspect. It manifests diversity and is also the force of obscuration. Maya is the principle pervading the whole of the lower creation of the impure order. It is beyond the comprehension of our senses. As an aspect of universal self it is eternal.

The products of Maya are the five kancukas or coverings or the five sheaths of the individual soul. The five aspects of Maya are the five Kancukas which are the five eternal saktis of parsiva in a limited form. The obscuring power of Maya acts as veil upon the compitence, omnisence, self contentment, eternity and freedom of the supreme self and thus acting is known as *Kala*, *Vidya, raga, Kala* and niyati, respectively.

Kala: Reduces the *sarvakartrtva* (Universal authorship) of the universal consciousness and brings about limitation in respect of authorship.
Vidya: Reduces the conscience (*Sarvajnatva*) and brings about limitation of knowledge.
Raga: Reduces all satisfaction (*Purnatva*) of the universal and brings about desire for this or that.
Kala: Reduces eternity (*Nityatva*) and brings about limitation in respect of time.
Niyati: Reduces eternity (*Nityatva*) and brings about limitation in espect of cause and space.

These five delimiting potencies are subjective in nature and are collectively called kancukas or sheaths or cloakes of the sentient being. The individual self who is thus associated with the five *kancukas* together with Maya is called purusa.

The 3rd stage consists of twentyfive *tattvas* and begins with the limited individual *purusa*.

Siva subjecting himself to Maya and putting on the five kancukas or cloakes which limit His universal knowledge and power becomes purusa or the individual subject. The *Purusa* is the self affected by *Anavad* and *Karma malas* and represents purely the subjective element in the midst of the body, the senses, the vital airs, the mind and the *buddhi.*[1] *Purusa* does not merely mean the human persons, but every sentient being that is thus limited. *Purusa* is called *Anu* because of the limitation of the divine perfection.

> *'Purnatvabhavina Parimitatva-damutram, Anuh, atma dehapuryastakadhiah'- Para trimika.*
> *Maya saktya Svarupam grahayitva sankucita grahakatamasnute tada purusa samjnah.*[2]

The Limited Individual Experience

The manifestation which now, that is after the appearance of the *Shuddha Vidya*, begins, is that of the Universe which constitutes the experience of limited beings, who, as such, realise not the whole of the universal 'All-this' but only limited aspects of it, and who also regard themselves as mutually exclsive, limited entities. This latter manifestation may therefore be spoken of as the Limited process, as distinguished from the Universal process described above. As consisting of limited states of Experience, the manifestation from this point onward is called the *Ashudhdadhvan*, the Impure and Imperfect Way or Order-and also the *Mayadhvan*, the Maya's Way, because the principle or factor which comes into manifestation as the first product of this Order, and which afterwards dominates all the rest of it, is what is called Maya.

How what is essentially pure and perfect comes to be impure, and how 'evil'-as it is put-at all enters the Universe will be explained later. For the present it is enough for our purpose just to recognise that, from this stage onward, the manifestation is of a limited and, therefore, and imperfect and impure Order; and that the first product of this order is what is termed Maya.

This Maya is, as will be seen presently, what may be called a Force, namely, of obscuration[3] and therefore, as a Forece of *Shakti*, is and can be but an aspect of the Divine *Shakti*. Its chief function is to obscure and thereby limit the experience in regard to the true nature of both what is experienced and the Experiencer himself. It comes into manifestation just at this stage for the same reasons and in obedience to the same or a similar law, as we find in operation in our daily lives under conditions which are also similar; namely, as we fall asleep[4], when, after the enjoyment of a thing for a while, our interest flags, or, after some activity, we are overtaken by a feeling of tiredness and lassitude, and the scene which we have been enjoying, or what we have been acting on, is obscured from our view.

Similarly, the All-Experiencer of the *Shuddha Vidya* begins, when he has enjoyed the 'All-this' for a time, to feel as it were a sense of tiredness and lassitude-if it may be permitted to use such expressions in regard to the conditions of such an Ideal state of Experience. He is overtaken, in other words, by what must be a Power or Force. And it is this Force which is called Maya. And, as he thus comes under the influence of Maya, he at it were falls asleep, and the universal 'All-this' passes out of his view as a clear perception; that is to say, it is *obscured*, there arising in its place but an Experience, rather a feeling, of a vague, indistinct and undefined something which is practically the same as the feeling of a Nothing. And as this happens, *i.e.*, as the All-Experiencer assumes an aspect of as it were falling asleep, the relations which it previously had with the 'All-this' are all changed.

Although countless in aspects, these relations of the Universal Experiencer of the Shuddha Vidya to the Universal 'All-this'--*prior* to the latter fading into an indistinct something-are, as clearly defined and distinct *types*, only five, and may be symbolised, in terms which are really only applicable in a lower stage of manifestation, as follows:

1. Co-evality or an alwaysness of presence with, and therefore of the experience of, the whole of the 'All-this:' -in Sanskrit, *Nityatva*. (lit. alwaysness or

eternity).

2. Unrestricted access to and operation on the whole of the 'All-this,' that is, *all--pervasiveness* or all-inclusiveness, without the necessity of being confined to a restricted area, and of having experiences therein under restricting conditions of cause, sequences, occasion and the like;--in Sanskrit, *Vyapakatva*. (lit all reachingness or all obtainingness) [5]
3. All-interestedness, that is, the relation of having an equal interest in, and therefore equally possessing and enjoying, the whole of the All--this'; that is to say *all--completeness* and therefore all-satisfaction, there remaining nothing outside its possession and therefore there being no feeling of want;--in Sanskrit, *Purnatva* (lit. fullness).
4. All--consciousness, all-knowledge or all-vision, being conscious of the whole of the 'All-this;'--in Sanskrit, *Sarvajnatva*, (lit. all-knowingness or ominiscience.) and
5. All-authorship; in Sanskrit, *Sarva-kartritva*, (lit. all-makingness.)

Now, as the All--Experiencer assumes a 'sleepy' aspect, as he does under the influence of Maya, and as, on this account, the 'All-this' begins to fade away from his vision, there takes place *a* change in his Experience; and, with the change thus brought about, there arises a change also in these five typical aspects of his relation to the 'All-this.' And they then become respectively the relation of

a. Limited Interest, (technically, Raga; lit. sticking to, attachment to something or somethings in particular, and therefore dissatisfaction, according as interest in one thing flags, as it does and must, and it moves on to another thing);
b. Limited Consciousness (*i.e.* pure awareness) or knowledge, (technically, Vidya. lit. knowledge); [6] and
c. Limited Authorship, (technically, Kala; lit. art or power of limited creation).

This happens in the following way:

In order to bring about the desired end, Maya makes the Experiencer feel himself one with the experienced--the experienced which is no longer what it was in the

Sadakhya and the Aishvara states, but is already perceived more or less as an Anatman or not-Self *i.e.* other than the Self of the Experience.

This is necessary, because there can really be no change in the Experiencer himself--he being, by his very nature as Chaitanya, absolutely unchangeable. All change and limitation, therefore, which he may ever experience in regard to himself, as distinguished from the experienced, can be only of a super-imposed character being really changes in the experienced when the latter is already perceived as a something other, or at least partially other, than himself. For there can be no experience of change even in the experienced so long as it remains absolutely undifferentiated from the Experiencer who, remaining *what he is*, realises it as an inseparable aspect of himself. The super-imposition, therefore, is possible only when the Experiencer comes to identify himself in feeling with the experienced, *after* it has once been already perceived as not-himself, at least to a certain degree, as it is in the Shuddha Vidya State.

By this identification only can Maya infect the Experiencer with the changes of the Experienced. That this is the way of Maya or the Force of Obscuration can also be seen in the experiences of our daily life. So long as what is vaguely called a mans's 'spirit' maintains itself in a state of feeling --no matter whether it is consciously realised or is working as a sub-conscious element of experience which makes the 'spirit' realise itself as superior to, and above and beyond, what is generally and equally vaguely termed the' flesh' one seldom feels sleepy even when the 'flesh' is very weary. But the moment this feeling is gone and the 'spirit', as it were, succumbs to the weight and influence of the 'flesh' and becomes as it were one with the latter, instead of remaining a thing which is above and beyond it, that is, instead of remaining in a state of elation, it is overtaken by the weariness of the 'flesh' and the man feels tired and becomes droway.

This being the way of the Force of Obscuration in any of its forms, Maya first leads the Experiencer to feel himself as one with the Experienced,[7] which has already once been

realised as something other than himself, *i.e.*, as the 'not-Self.--as is the case partially at least in the perviously produced Suddha Vidya state, *before* she can fully bring on that sense of Obscuration which results in the above mentioned change in the fivefold relation of the Experiencer--a change which is due to that taking place really in the other term of the relation, namely, the Experienced. In other words, before this change in the relation takes place, the Self of the Experience becomes, as it were, one with its not-Self, which the Experienced at this stage is, and is therby infected with the defects of the later.

The moment the Self becomes identified with the not-Self, the five typical forms of perfect relation mentioned above also become defective--they become imperfect and limited. They change, as also said above, respectively into the vague experiences of

1. Change in the Experiencer himself *i.e.*, of Time which is the same thing as the experience of change (Kala);
2. Confinement to a limited location and therefore restricted access and Regulation as to causes, sequence, occasion and the like (Niyati);[8]
3. Limited Interest so as to find oneself attending to one or a few things at a time (Raga);
4. Limited Consciousuess (Vidya); and
5. Limited Authorship-(Kala)[9]

The way these changes in the Experiencer are produced by the operation of Maya. The Experiencer, after he has for a time 'gazed' at and enjoyed the grandeur of the 'All-this', feels as it were 'proud' of it, and becomes 'immersed' in the thought:

> 'All-this' is mine; I am the author of 'All-this'. As this thought grows in strength, the Experiencer becomes entirely 'absorbed' in it and with the absorbtion comes a feeling of indentification, as it may to any of us in our daily lives, when thinking too much of a thing as 'I' and 'mine'.

With absorption, and therefore with identification thus produced by Maya, the Experiencer loses the realisation of 'himself' *as* the Self of the Experience; and as this happens he becomes sleepy.[10]

As the Experiencer falls asleep, the perception of the 'All-this' itself, in which he had himself been at first lost, grows dim. It then is realised not as a clear and cearly defined 'All-this,' but as a *vague,* indistinct and undefined something which is practically the same as 'Nothing' (*Shunya*[11]), not unlike the 'nothing' of the experience of the really dreamless deep-sleep state in our daily life. With this change in the Experiencer:

1. What was Nityatva becomes Kala as the Experiencer formulates in thought, however indisctinctly, the *new* experience, and, as it were, saysto himself: "I *was erstwhile* enjoying All-this and *now* I *am* feeling but a dim shadow of it." Needless to say there is in this experience scarcely a clear realisation of the 'I', such as would be necessary if theexperience of this state were really expressed in words. It is only a *dim* experience of the change and therefore of *Time*; and it *would* be expressed in the way stated above only if the realisation of the 'I' were as distinct as it is in the ordinary waking consciousness of daily life, or, better still, in the Shuddha vidya stage described previously.
2. Vyapakatva changes into Niyati as the Experiencer is *constrained* to the dim perception of the vague '*some*-this'-and nothing else--as an inevitable sequence of the previously realised '*All*-this'.
3. Purnatva is reduced to Raga as the Interest in the universal' 'All-this' flags, overtaken by the sleep of Maya as the Experiencer now is.
4. Sarvajnatva becomes only Vidya, perceiving only a limited something--a dim, vague and undefined 'Something' which is as good as Nothing.
5. Sarvakartritva assumes the form of Kala as the drowsy Being feels *how little* he is now capable of accomplishing.

Thus when, after the appearance of the Shuddha Vidya, Maya, the Obscuring Force, comes into play, she brings into existence, along with her, (or, more correctly perhaps, as her progeny) five other forms of Limitation. And with these she enwraps the Experiencer-as a baby with swaddling clothes--who thereby becomes oblivious of his true Divine State; and,

forgetting his own glory, falls as it were into a sleep in which he has but a vague notion of experiencing an equally vague, indistinct and undefined' Something' into which.the glorious 'All-this' of the previous state has now been reduced.

The Limited Individual Subject-Object

This Experiencer, thus put into sleep by Maya, who has hidden away from him his own Divine State and Glory, and has besides fully restrained him by wrapping round him the swaddling clothes of the five limitations of Kala, Niyati, Raga, Vidya and Kala, and thus vaguely feeling and equally vague and indefinite 'Something' as the content of his experience--this Experiencer in this state of experience is technically called Purusha, which we may translate as the limited Individual Spirit, or simplySpirit, (lit. Man; hence to be referred to as *he*).

It is produced, let me repeat, by the operation of Maya in the way indicated above, *after* the manifestation of the Shuddha Vidya. In order to bring the Purusha into existence, Maya *wraps* him up both in herself and in the other five forms of limitation, these together with herself are called the six Kanchukas *i.e.* sheaths, cloaks or swaddling clothes of the Spirit.

While Maya, together with the five other Kanchukas, makes the existence of the limited Individual Spirit as such-*i.e.* of the *Purusha*--possible, the Purusha himself and in reality is only the Divine Experiencer who becomes thus limited by allowing himself to be enwrapped and enshrouded by Maya and her progeny, but yet without undergoing any real change in himself inasmuch as he still remains as he ever was, not only in the *Shuddha Vidya* stage but also in the other forms which come into existence previous to the manifestations of the latter, and, ultimately, as it were, behind and beyond them all and yet pervading them all, as *Parama Shiva, or Para Samvit*, the Supremest Experience. That is to say the All-experiencer becomes the *Purusha*, to use the technical language of the system, following the Abbasa process which leaves entirely unaffected the primary as well as each successively originating source, even when products come into manifestation.

Not only this, when the process reaches the stage in which the *Purusha* comes into manifestation, Something more also happens. For when the *Purusha* comes into being, by means of the *Abhasa* process, the All-Experiencer is there by not only not affected in any way and remains the same as he ever was, but he goes on producing such Purushas and multiplying their number indefinitely; that is to say, he goes on apparently dividing and expanding himself to an indefinite extent, without ever showing the slightest sign of exhaustion and diminution.

In other words, the All-Experiencer, while remaining ever the same, produces, by the Abhasa process, not only a single Purusha, but, he repeating the same process, becomes, *i.e.* experiences himself as, an endless number of such Purushas who realise themselves as all differentiated, and even separated, from one another, as let, us say, a number of living cells may experience themselves as distinct and even separated from one another even though they may be, indeed are, produced and differentiated from a single source of life; or, as the various 'personalities' 'dissociated' *i.e.* differentiated from a single 'personality'--namely, the one 'subliminal self', -may realise themselves as mutually distinct and even as independent of each other; or even as the ultimate units of matter-by whatever name they may finally come to be known, electrons, ions or otherwise-may come to exist as mutually exclusive entities from an all-filling single source, by a process of apparent division which still leaves that source all unaffected.[12]

This happens just because the all-Experiencer remains what he has ever been even when a Purusha is produced. And remaining *always* what he is in his aspect as *himself*, in another aspect he also constantly falls asleep; that is to say, he is falling asleep, or, is assuming a limited aspect, every successive moment of time. [That is, as it would asppear to us limited Experiencers. There are really no moments of time from the standpoint of the all-experiencer but only that Eternity which is beyond all time conceived as an aggregate, *i.e.*, as a measureless succession, of moments.] But while the aspect in which he ever remains himself is and must be one

and the same, the 'sleeping' or the limited aspect he assumes every moment of time cannot be so. That is to say, while he is always one and thesame in his aspect as himself, what he assumes as a 'sleeping' or limited aspect every moment of time is a fresh or a new one; and he thus produces as many separate aspecs as there are moments of time. That is to say, he produces an infinite *i.e.* unlimited number of aspects which are none other than the unlimited number of Purushas which constitute the aggregate of individual Spirits, actual or possible, in the Universe.

This happens at this stage, and not in the previous stages of the Pure Order-even though in those stages also the source from which the products come into manifestation remains ever the same and unaffected in itself-because in those stages there enters no element of limitation of the kind produced by Maya. There the products are universal and unlimited as to times, space, form or characteristics; and as such none of them could be a mnifold in the sense of having mautually exclusive limitation.

There indeed is a *sort* of manyness even in the various stages of the Pure Order as will be seen later. But for all practical purposes the experiencing entity in each of the stages of that Order is a unity. For if there be more than one Experiencer in any one of those stages, they are all so alike in all respects and so much identified with one another as to the content of experience, equally experiencing the whole of the Experienced,-the 'All-this' and the 'This' of the Ideal Universe respectively in the Sad Vidya and the Aishvara stages-or equally realising themselves as the pure Being of the Sadakhya and as the pure Bliss and the pure 'I' of the Shakti-Shiva stage, that they constitute in each of these stages practically a single and identical experiencing entity, without any one of them, in a particular stage, in any way whatsoever limiting or excluding the others belonging to the same stage.

If they are all identical in respect of the content of experience they are not limited by time or space either. There being no sort of change in their experience, so long as the particular stage in which they are manifest lasts, they

are beyond all conditions of past, present and future; that is to say, they realise themselves as existing eternally, or, which is the same thing, in an alwaysness which bears the same relation to the flow of past, present and futere, *i.e.*, of time, as a mathematical point does to the various extensions and directions of positional relation *i.e.* of space. Similarly, from one point of view, they occupy all-space, being universally present everywhere, and from another, only what is a mathematical point.

Multiplicity in the product, in the sense of limited and mutually exclusive manyness, begins only with the introduction of limitation *i.e.* with the operation of the Self-hiding Power or Force of Maya, who or shich is thus not only a power of'obsuration' but, as said above, also one of multiplication and differentiation.

Further, and finally, as, by obscuration, limitation differentiation and multiplication, Maya brings the Purushas into existence, each of these numberless Purushas becomes an Anu, a non-spatial point-almost like a mathematical point. For limitation of an omnipresent something which is itself non-spatial-as Parama Shiva is-cannot have any other meaning. In cannot be anything with a limited extension or with a 'middle measure' as it is technically called. [13]

Simultaneously with the manifestation of the Purusha by the operation of Maya, there is produced another very important result. It is already said that, 'sleeping' as he is, the Purusha still has the Experience of a vague and indefinite 'Something', which forms at this stage the object-if such a term may be used in this connection-of the Experience. Now, this vague, undefined and indefinite 'Something' is a factor which is not to be ignored. For it can be nothing else than the Universal 'All-this' now perceived through the influence of Maya in this dim and indefinite fashion; and as such it is the root and source of all future experience. How it is so will be shown presently.

We have just to recognise its presence in the Experience of the Purusha. Indeed there can be no Purusha without it, so long as a Purusha is under the influence of Maya, as all

Purushas are, till by a process to be explained later they can rise aove it, and thus practically cease to be *Purushas* in the sense of experiencing entities enwrapped in the Kanckuhas. For a Purusha is only a limited form of the All-Experiencer of the previous state; and as such it can no more exist without its relations that the All-Experiencer can. Relations must be in the *Purusha*. Only these relations, in the case of the All-Experiencer of the previous state, are of a universal nature, while in the *Purusha* they become necessarily limited and completely contracted.

However contracted, they can never be relations unless there be, above and beyond the *Purusha*, some other term or terms which they relate with the *Purusha*. Thus for the exitence of the Purusha as a being with relations, which relations, let me repeat, are essential to him for his very manifestation as *Purusha*- it is necessary that there must be a second term to which the *Pursha* is related. And this second term in this state can be no other than the 'Indefinite Something' mentioned above.

It is, thus, a most important factor-as important as the *Purusha* himself. It comes into manifestation simultaneously with the *Purusha*. Indeed, if the *Purusha* is only the All-Experiencer, put to sleep and 'cribbed, cabined and confined', thus' 'Indefinite Something' of the experience at this stage is nothing but the Universal 'All-this' now dimly and vaguely perceived.[14] Coming into manifestation simultaneously with the *Purusha*, it is called his *Prakriti*-She who affects the *Purusha* or whom he has placed before him to be acted upon by and to react upon.

The *Purusha* and the *Prakriti* are nothing but the limited representations of the two factors in the two-sided experience of the *Shuddha Vidya* state. And as the number of *Purushas* produced by the process described above is, as has been pointed out, unlimited and unending, similarly, the *Prakritis* are also infinite in number, one for each *Purusha*, the one universal All-this being perceived dimly by the different *Purushas* as so many different 'this' es diversely refelcted in the ocean of Maya, as different persons may perceive the same sun as so many different reflections in different parts of the sea.[15]

The Experience of his *Prakriti*, on the part of a Purusha, is one in which, while there is no movement whatever of thought or activity,-it being a state, as it were, of sleep, - there is no specific feeling of any sort either. That is to say, it is a state in which the Experienced does not produce in the Experiencer either that calm feeling of mere presentation or mere awareness in which the Experiencer remains blissfully motionless, calmly enjoying what is before him; or that disquieting feeling of excitement or interest which moves him forth into activity of some sort; or even that feeling of dulling callousness and stupefaction to which one quite *inertly* submits. It is therefore a state of Equipoise-Equipoise, namely, between the calm and peaceful feeling of pleasing but unmoving awareness, pure and simple, the active feeling of a *moving* interest and the passive and inert feeling of stupefaction Feelings or Affections for which the technical Sanskrit names are respectively *Sukha, Ḋuhka* and *Moha* (literally, pleasure, Pain and Delusion or Bewilderment).

And this is so, because there is no one element or feature which is more prominent, rather more prominently manifest, than others in the *Prakriti*-it being merely a vague and undefined 'Something' in which all the distinguishing features of the various content of the Universal 'All-this' are obliterated-so that there can be nothing standing out which can induce any of these feelings in the Experiencer. The Experience of *Prakrit*, therefore, being an equipoise of the three Feelings, of calm, peaceful and blissful Awareness, of moving Interest and Passion, and of dull and callous Stupefaction, *Prakriti* herself, that is the indefinite and undefined 'Something' itself of the experience at this stage, is and must be a thing in which all Elements or Features capable of inducing, or affecting as, these three Feelings are held in a state of Equipoise.

Now, the Elements or Features which can induce the three Feelings of calm Awarenes, moving Passion and dulling Stupefaction (of *Sukha, Duhkha* and Moha, as they are technically called in Sanskrit) are and must be themselves only three, corresponding to the number of the feelings they can produce in an individua feelings which are essentially

different from one another and of which there are no more than the three named above. They are called in Sanskrit the *Sattva*, the *Rajas* and the *Tamas*, (producing respectively *Sukha, Duhkha* and *Moha*)-terms which must be retained untranslated, because there are no single words in English that can adequately render all that these technical names imply; for they are not only the originators of the above named Feelings but also a great deal more as will be seen later. Collectively, they are called the three *Gunas*, meaning literally the three Threads, as of a chord, or three Factors, Attributes or Features. In the *Prakriti*, all Feeling-inducing or affective features are held in a State of equipoise, *Prakriti* is, speaking technically, only the equipoise of the three *Gunas* of *Sattva, Rajas*, and *Tamas*.

There is on the part of a *Purusha*, no specific experience in his *Prakriti*, but only a general feeling of a vague and indefinite something. *Prakriti* is called 'the generally-experienced (*bhogya-samanya*).[16] From *Prakriti*, as the generally experienced', is produced everything of specific experiences, which the limited Individual Spirit or the Purusha can ever have, whether as objects or as the means whereby such objects are experienced. The process following which these means and objects of experience come into manifestation is much the same as has been recognised by the Sankhya system.

There are slight differences of course, but it is substantially the same process. One of the reasons why there are any differences between the teachings of the two systems is perhaps to be found in the fact that, while the Shaiva system mkes a clear distinction between the Universal, or the Pure and Perfect, and the limited Individual, that is, the Impure and Imperfect processes, the Sankhya-i.e. the Sankhya as represented by the Karikas of *Ishvara* Krishna, the commentary on the *Tattva-Samasa* and apparently also the *Sankhya Sutras*, which is a much later work, but not the Sankhya of the Purauas-makes no such distinction At least this distincton is not apparent from the above named main Texts on the subject, even though vijnana Bhikshu seeks to establish it by regarding the process from a two-fold point of

view, viz., the *Samashti* and the *Vyashti* i.e., collective and Distributive, as indeed it can be and is so regarded even by the Triks, as will be seen later. However this may be, the process of manifestation from now on, as recognised by the Trika, is practically the same as that described in the Sankhya. We may therefore try to understand it in the light of the latter system. Indeed our understanding of it will be greatly facilitated by a reference to the Sankhya.

Now, *Purusha* and *Prakriti* come into manifestation, as said above, by the All-Experiencer assuming, as it were, a sleeping aspect. In that state the All-Experiencer has no clear notion of the 'All-this' but only feels it as a mere 'Something', which is entirely vague, indefinite and undefined. Nor does he realise himself with any better or greater clearness as the 'I' of the Experience. Indeed its self-realisation as the 'I' is as vague as its realisation of the 'something' of the Experience, and may be likened to the realisation of the 'I' in the deep and really dreamless sleep of our individual experience. And it is a point which should be clearly noted.

Subjective Manifestation

Subjective Manifestation of the 'I am this' experience of Sadvidya, Para Prakrti is the objective manifestation-the objective effect of Kala. Prakrti is the root or matrix of objectivity.

> *Vendyamatram, Sphutam, Bhimons, Prdhanam Suyate Kala'.*[17]

Prakrti is the repository of the three principle qualities-- *satva, rajas* and *tamas* (Brightness, active force and inertia.) These are the gross forms of his saktis of *Jnana, Ichcha* and *Kriya*, respectively. These three qualities in this *prakrti-tattva*, will be in a state of equilibrium. *Purusa* is the experiencer (*Bhokta*) and *Prakrti* is the experienced (*Bhogya*).

Next we come to *tattvas* of mental operation. *Prakrti* differentiates into *antahkarana* (the psychic appareatus), *indriyas* (senses) and *Bhutas* (Matter). *Antahkarana* is an instrument-a psychic aparatus of the individual-which consists of *Buddhi, Ahankara* and *Manas*. *Buddhi* is the power of

discrimination. *Ahankara* which is the product of *Buddhi* is the identification of personal ego or I consciousness. This may be termed the self-appropriate identification of the universal self. This identification of 'I' ness is limited and confined to the physical body of life. *Manas* which is the product of Ahankara is the powerful picture-making instrument. This receives impressions with the co-operation of the senses, forms perceptions, and builds up images and concepts. The difference between *Ahankara* and *Manas* is that the former is static and the later is kinetic.

Next we come to the general principle of sensible experience. Ahankara divides itself into three divisions in the further process of creation via., *sattvikahankara, rajasahankara* and *tamasahankara*. The off-shoots of *Tamas* are the five *tanmatras*, primary elements of perception and the five bhutas or gross elements. The off-shoots of Sattvikahankara are the ten sense faculties. Rajasahankara is an active force co-operating in the form of the above two lines of creation.

Manas, buddhi and *ahankara* together with the five tanmatras form a group of eight known as *puryastaka (Sukhsma sarira)* in which the soul leaves the body at the time of death.

Lord Paramasiva has two aspects, transcendental and immanent. He assumes the form of individual self in several stages from Siva down to the bound *Jiva*. The transcendental Supreme being is all blissful, self-existant, unrolated, independent (Swatantra) and self-luminous. The immanent Supeme being is the all pervading and is the underlying principle of subjective and objective activities. In this aspect he sustains the universe. As individual self he is no other than Siva himself with his power limited.

References

1. *Tantraloka,* IV, p. 164-5.
2. *Parapravasika*, pp. 7-8.
3. *Ish. Prat.*, III. i. 7.
4. *Tantrasara,* Ahn. 8.

5. Omnipresence which, from one point of view, is presence in all space, and, from another, presence in no space *i.e.* transcending all space.
6. *Jnana* sometimes means also limited knowledge in the *Trika. com;Shiv*. Su., i. 2.
7. *Ish. Prat.*, III. i. 9.
8. Niyati also leads to the experience of Desha or space, *i.e.*, the experience of spatial or positional relations.
9. The order given here of the five Kanchukas or Limitations is that of Utpalacharya (see *Vritti* on *Ish. Prat.*, III. 9). Abhinava gupta counts them in the following order: *Kala, Vidya, Raga, Kala* and *Niyati*.
10. *Tantrasara*, Ahn, 8.
11. This should throw some light on the Buddhist doctrine of the '*shunya*' which, though a 'Nothin,' is still regarded as a reality.
12. This process of multiplication or differentiation is really only another phase of the operation of Maya which not only obscures but also divides or re-duplicates by first obscuring the reality. Tattva Sand., 5.
13. *Prat. Vrit.*, III, ii. 4.
14. *Tantral*, Ahn. 8.
15. Note this fundamental difference between the Trika and the Sankhya conceptions of the Prakriti. The Sankhya Prakriti is one and universal for all and thus corresponds in this respect to the Maya of the Trika.
16. *Tantrasara,* Ahn. 8.
17. *Tantraloka,* Ahn. 9.

8

Materialisation of Soul

This stage reached, the Soul, is nearly ready for its round of existence and experiences as a full fledged individual. There remains but one more step to take to accomplish this fully. This last step may be spoken of as the *Materialisation* of the Soul *i.e.* of the *Purusha* with its endowments. It happens in the following way:

> The objects of experience were, of a general character-sound, feel, colour, flavour- and odour-as-such without the perception of any variations in any of them. But however much these may be perceived as objects of the senses in the beginning, *i.e.*, when they are first produced, they gradually, cease to be the objects of such perception in obedience to the same principle which makes the Experiencer lose sight of the 'All-this' of the *Shuddha Vidya* state, or of the Generals of the *Buddhi* at a later stage of manifestation; the same principle which we find in operation also in daily life, ultimately due to *Maya*, the 'Self-hiding' aspect of the Divine *Shakti*.

We find in our daily experience that it we are face to face with a merely homogenous something without any variation in it, we gradually lose sight of it as such a thing-unless we are endowed with, or have already developed in us, that *Vidya Shakti*[1] of the *Yogin* which, being the opposite of Maya, can remain fully alive to it and can keep holding it before him as a vivid and clear object of experience. We find

that when placed in such a situation, our minds eagerly seek a change in it-a variation or variations in the object of experience-or we fall asleep, which however leads to the same result, inasmuch as sleep itself, means a change in the experience to be followed by a still further one when we wake up. Following this principle then, when the Soul is face to face with the mere sound-as-such for a time, it ceases to notice it at all, however much the Soul may have affected thereby when it first arose as an object of experience, in exactly the same way as sound would cease to be perceived consciously if any of us now found himself drowned in an absolutely homogeneous sea of sound from all directions without any variation whatsoever.

A volume of sound would certainly be perceived as such by him when it first burst out: but after a while his ears would get accustomed to it and he would either not notice it-it growing into a normal surrounding-or he would fall asleep, only to wake up to perceive a change, or, it may happen-as it certainly does and must happen at the stage of evolution we are considering, there being at that stage no reason why the soul should fall asleep- that the Soul already having an experience of sound and now not noticing it any longer, eagerly seeks to hear it again. But it can do so only by conceiving variations in it: such a conception on its part of a variation or variations being possible because there is contained in the general conception all the elements of the particulars, in much the same way as the Colour rays are already contained in the white light of the Sun; or, for the matter of that, the whole of the Universal Variety is contained in the single experience of *Parama* Shiva.

It is that from the general perception of the sound-as-such there arises the perception of the sound-particulars. Similarly, from the perception of Feel-, Colour-, Flavour- and Odour-as-such there also arise the perceptions of the several particulars or varieties of these.

Not only this. Along with the manifestation of varieties in the generals of these sense-objects, there are also produced some very important results. What these are and how they are produced would be best understood if we could, in

imagination, put ourselves now in a position which would be similar to what must have been the situation when these varieties were first experienced by a Soul.

Let us imagine ourselves to be present face to face with, indeed to be drowned in, a sea of homogeneous sound which has already become, in the way described above, no sound at all, that is, has cased to form an object of perception; and let us also imagine that there are no other objects whatsoever, as would be the case under the circumstances we are trying to picture, the other generals of Feel, Colour, Flavour and Odour having equally and for equal reasons ceased to be perceived. Then let us further imagine that there suddenly arises, or, which is the same thing, is perceived a variety of sounds.

What would be the experience that would instantly, instinctively and necessarily accompany or rather follow, this perception of a variety of sounds, as it were, all over the Soul, as it would now be, there being as yet no localized sense of hearing as there is as yet no physical body. It goes almost without saying that it would be the experience of a something that goes in all Directions (*dishah*); that is to say of Wide Expanse or Empty-Space (*Avakasha* in Sanskrit, as distinguished from filled Space which gives rise to the experience of relativity of Positions or positional relations, (*Desha* in Sanskrit). For, the moment such sounds are perceived that very moment, it will also be realised that they are proceeding from all directions, corresponding to the perception which will be experienced, for reasons stated above, all over the Soul. *Akasha* or Ether is nothing but the Dishah or 'Directions' i.e. lines of what may be called forces spreading out or radiating everywhere. These lines, directions or Dishah are symbolised as the 'hairs' of Shiva who is therefore called *Vyomakesha, i.e.* 'He who has for his hairs the *Vyoman* which is another name for both Dish or Direction and Akasha or Space (See *Nirukta*, I. 3 and 6). The word Vyoman is derived from the root 'Ve' or '*Va*' meaning 'weaving' as with threads, together with the prefix, 'Vi' meaning diversity.

From this derivation of the term, it will be readily seen how 'Space' is most appropriately called Vyoman. For Space

is essentially made up of these Dishah or directions, going everywhere as lines of force, which uphold all things in the Universe in various positional relations. These lines interweave themselves into that universally enveloping fabric which is Space. (The simile of all Space, and indeed the whole universe, being thus 'woven' like a cloth is met with several times in the Veda).

The Dishah or 'Directions' as the essence of all Space is inseparably connected with 'Hearing', which again has no meaning without reference to Sound, is an idea which also we find repeatedly mentioned in the Upanishads. The all-upholding Dishah, as the 'hairs of Shiva, spreading everywhere, are Lines of Force need not be an absurd idea. The existence of similar lines would seem to be recognised even by modern Western Science, in certain respects at any rate.

We are told how there are what would appears 'lines' of Force radiating from the poles of a 'magnet', which 'lines' being cut by a conductor give rise to an electrical current. Electricity is again, we are told, somehow mysteriously connected with Ether, which would seem to be the same thing as the Akasha of the Hindus, that is, Akasha which is made up essentially of the lines of the Dishah or of the 'Hairs'.of Shiva'. May not these 'lines' of the magnetic field be connected with the lines of Dishah as the lines of Ethereal Energy?

That such a connection may not be impossible will be apparent from the fact that the Earth is regarded as a vast electrical reservoir-the 'common reservoir' as is called. It is also regarded as a vast magnet from which magnetic lines of Force are constantly emanating. In the same way, the centre of the universe may be conceived as a still vaster magnet or electrical reservoir, from which similar lines of Force are undoubtedly emanating in all directions.

What can this centre of the Universe be but the Divine Reality, which again is the innermost Self of every being? The lines of Force emanating from this centre would then be the Dishah of the Hindus, the 'Hairs' of their Shiva, to which must

be essentially related the lines of Force which demonstrably emanate from every magnet.

That is to say from the experience of variety in the uniformity of Sound-as-such, there would result also the experience of a Wide Expanse or Space. This Wide Expanse, that is this Something spreading in all directions, however, is the same as 'Nothing'. This 'something' going out in all directions, therefore being practically 'Nothing', the experience of it also results, in practice, in one of Vacuity of Empty-Space as said above.

In Sanskrit it is called *Akasha*, by which is meant both a something which get out in all directions and makes all Space or locale possible; and also Vacuity or Empty-Space. It may perhaps be translated by Ether, (rather, Ethereality), as this is also conceived as existing and spreading in all directions, taking note however of the fact that while what is spoken of as 'Ether' is regarded in the West as having movements-even though they may be merely vibratory movements-and as the medium for the transmission of light, *Akasha* as conceived in Hindu Philosophy (at least of some schools)[2] has no movements whatever, nor has it any such function. In as much as this Akasha, Ether of Ethereally factor, though very real, i.e. as real, say, as the solidity of the earth, is for all practical purposes and as realised in experience (not merely inferred from other facts of experience) a mere' Nothing' or Vacuity, we may also call it the Principle of Vacuity.

It is this realisation of the Akasha or Ethere *i.e.* this experiencing the Principle of Vacuity, in the way mentioned above, which is described in the technical language of the system, when it is said that

> ''From variety produced in the *Tanmatra* of
> Sound there is produced *Akasha*.''

It is said, because there need be no other experience whatsoever for the realisation of these varieties of Sound but that of 'all directions', of Wide Expanse, or, what is the same thing, of an indefinite something going out in all directions. There may be other experiences, as indeed, there will be at a later stage; but these need not necessarily be there or necessarily precede that of *Akasha*.

Further, the experience of Akasha is a necessary one, following inevitably and necessarily, as we have seen, from that of the varieties of Sound. Next let us suppose that we are drowned in a sea of uniform temperature *i.e*. the simplest and lightest from of Feel which has already ceased to be perceived as an object, and that there are as yet no other objects but the already produced varieties of Sound-as would be the case under the circumstances we are considering.

Let us further suppose that there arises a variety in this uniform and homogeneous temperature and we begin to feel more hot or more cold, a freezing or burning sensation. What would be the necessarily and inevitably consequent experience and how should we feel these varieties in temperature most? It would be, as but a little reflection will show, the experience of movements like that of air or the aerial atmosphere; that is, of what may be called aeriality-technically *Vayu* (lit. The air).

There need not necessarily be any other experience whatsoever for the realisation of variations in temperature but that of aeriality or movements, like the air-currents, although there may be, as later on there will be, other experiences as well, accompanying that of variations in temperature. And being a necessary accompaniment of this nature, the experience of aeriality is said to be produced from the experience of variations in that of Feel-as-such. Or, speaking technically, from the Variations produced in the Sparsha-Tanmatra, there comes into manifestation, Vayu *i.e.*, Aeriality.

Let us again suppose we are face to face with an all-enveloping mass of Colour-as-such which, for reasons mentioned above, has already ceased to form an object of experience, although there may be present in the experience at this stage, the already produced perceptions of the variations of Sound and Feel and of Akasha and Vayu. Then, let us imagine there suddenly arises the experience of a variety of Colours. What would be the necessarily consequent experience when this is realised? The obvious answer would perhaps be that it is the experience of Form and Shape (Rupa) without which no shade of Colour is ever perceived. But a

little reflection will show that it would really be the experience of a something, some power or energy, which builds up, transforms or destroys such forms. When there suddenly arises a patch of Colour in the vacancy of the horizon, it no doubt is seen as a shape or form of some sort.

But this 'form' may be said to be the same thing as the Colour, because without it colour, as thus perceived at the time, has hardly any meaning. therefore the perception of colours of this type means really the same thing as the perception of forms; so much so that, instead of saying that there arose the experience of a variety of Colours one might as well say there arose the experience of a variety of forms. The experience of form, therefore, cannot be called a consequent experience in the same way as Akasha is the consequent experience of a variety of Sounds, or Aeriality is that of the variation in Feel. It is rahter an identical experience-the experience of a particular colour being the same as that of a particular form.

The experience which is really a consequent one in this case, is that of a something, some power or energy which produces, transforms, or destroys these froms: for, as the colour-forms are experienced in succession, they are perceived as coming into existence, changing and disappearing, giving rise to the experience of a something, which so produces, changes or destroys them-burns them into, or out of, a shape or shapes. This burning something, burning and flaring up into various shapes and forms or burning them out, is technically called Agni in Sanskrit (lit. Fire), by which term, however, we must not understand anything-and it cannot be too strongly emphasised, in view of the numerous and gross misconceptions that have been formed of its meaning-but this energy or power of which the only function is combustion or chemical action (Jvalana or Paka) which again means simply building, producing or reproducing and destroying shapes, bringing shapes and forms into existence from what is formless, and changing one form into some other or many others and vice-versa.

It is, that from the experience of variety in Colour-as-such, there arises the experience of the form-builder the

formative agency or simply Formativity). Or speaking technically, from variety produced in the Rupa-tanmatra, there comes into manifestation Agni, the form-building, (and therefore the form-destroying) Principle, or Formativity.

Let us imagine that our experience of Flavour-as-such, which has already ceased to be an object of perception, changes into that of a variety of Flavours. The necessarily consequent experience to this would be, as can be easily seen, that of 'moisture', i.e. liquidity, for what is tasted, i.e., different flavours, is always found accompanied with the feeling of moisture without there necessarily being any other sensation accompanying it.

This need not be regarded as a strange idea on account of the fact that, unlike the senses of sight, hearing and felling-by-touch, thesense of tasting plays such a small and unimportant part, and that it seems simply absurd to assert that, from this comparatively unimportant experience of tasting a variety of flavours, there is produced so vast a result as the experience of liquidity, which forms so great a portion of the physical world.

We must not forget, that at the stage we are considering, there is as yet no physical body of the soul and the senses are therefore not localised as they are in the body. The sense of taste as well as that of smell, are, therefore, like all other senses, as it were all over the Soul, instead of being confined to a small portion of the extended organism such as the palate or the nose in the body. Besides, as we should not forget either, the soul itself, in these stages, is merely an Anu a non-spatial point. These sensations therefore of taste and smell are at this stage as all filling and overwhelming as any other. It is this idea which is technically put when it is said:

> ''From variety produced in the Rasa-tanmatra is there is produced Ap, that is, what is perceived as moist or liquid''

Finally, let us suppose that our experience of Odour-as-such is similarly and under similar circumstances changed into that of a variety of Odours. But the moment such a variety was perceived there would, as in the previous cases,

be realised a consequent experience which must follow the perception as necessarily as the other consequent experiences following the perceptions of varieties in Sound, Feel, Colour and Flavour.

This consequent experience is, as a little reflection will show, neither that of all directions, that is Space, nor of Air, of Agni, the form-building energy, nor even of anything liquid although these may all be there and indeed often are but none of these need necessarily be present. The only experience which is absolutely necessary and is necessarily present is simply that a something is standing still or staying or sticking, namely, to or at the sense of smelling therefore standing still on, or sticking to, the whole of *i.e.* all over, the soul, inasmuch as the sense of smell is at this stage all over the soul-as distinguished from the consequent experiences in the previous cases which are either all-directions, *i.e.*, Space, or movements of some sort.

It is, in other words, an experience of something stable, *i.e.*, of 'stability' which is the essential characteristic of all things solid and may therefore be also spoken of as solidity. We may therefore say, that with the experience of variety in odours , there is also produced the experience of something stable, i.e. of stability or solidity; and from solidity or stability again come all such experiences as hardness, roughness, pressure or weight and so on, i.e. what is meant by Prithivi in Sanskrit, (lit. Earth). It may be stated in the technical language of the system:

> From variety being produced in the Gandhatanmatra, there comes into manifestation the Prithivi, that is the Principle of Stability and Solidity, or, which is the same thing, the stable or solid thing.

There is nothing absurd in this statement; for, as said above and as may be repeated once more, the sensation ofthe varieties of smell, as experienced by the Soul at this stage is, as it were, all over it and is as all-filling and overwhelming as any other.

Thus from the experiences of variety in the five general objects of perecption there are produced also the five

important factors or principles of experience, namely, Akasha or Etheriality, *Vayu* or Aeriality, *Agni* or Formativity, Ap or Liquidity and *Prithivi* or Solidity; in other words, the ingredients of what we call the physical world (in so far as it is purely physical and actually experienced),- ingredients which are colletively called in Sanskrit by the technical name of the Bhutas (lit. What have been, or happened, or the ever 'Have beens', and never 'Ares', or the Ghosts, namely, of the Real.

The only thing which may perhaps be considered as not included in the above general facts is what is spoken of as Vitality or Life-that which builds up *organic* forms-which also is found manifest in the physical world. It is, however, not really omitted; for as we have seen that, from the highest and ultimate point of view, Prana or vitality is only the Shiva Tattva which serves as the inner life of the universe as the Shakti, which produces all the diversity of forms. At a lower stage, as we have also seen, it is Ahankara which holds together organic forms and is therefore what appears as vitality or Prana in the physcial world.

Leaving aside, then, the consideration of vitality or Prana as a separate factor, which besies is hardly a physical element, we have in the ten classes of ingredients named above, everything of which the physical universe consists. For the latter, as actually experienced, is, as can be easily shown, only an aggregate-in countless combinations and permutations of

1. Varieties of Sound,
2. Varieties of Feel,
3. Do of Colour (i.e., Form)
4. Do of Flavour,
5. Do of Odour.

Things which are collectively called in Sanskrit the *Vishayas*, i.e.'objects' or what 'lies variously in fromt' and perceived as concomitant with, or, which is the same thing, as inherent in, the principles of the *Akasha, Vayu, Agni, Ap* and *Prithivi*, that is, of Etheriality, Aeriality Formativity, Liquidity and Solidity.

The term'Formativity' might perhaps be substituted by 'Principle of Appearance'or 'Appariation' of even by

'Apparence' and 'Apparancy', all of which words suggest the idea of vision, *i.e.* of what is visible, as is implied by the Sanskrit word Rupa. But as all these words have other connotations as well (as, for instance, in the phrase 'Appearance and Reality' employed as the title of Bradley's well known work), it was thought best to use the term 'Formativity', which, more than perhaps any other term, renders best the technical sense of the word '*Agni*'.

'*Agni*' might be rendered as the 'Principle of Expression' as well, the word expression in this connection implying visible Form of course, as, for instance, in the phrase, the 'Expression' one's countenance. This would also suggest the relation between *Agni* and *Vach* or 'Speech', -a relation which is constantly referred to in the Upanishads and could be elaborated into a whole volume of essays. But inspite of this suggestion of the relation between Agni and Vach, as conveyed in the word 'Expression', it had to be avoided as a rendering of *Agni*, because of the ambiguity which attaches to it, equally as it does to the word' Appearance' and its allied forms.

There is absolutely nothing else which is an ingredient of the physical universe, as actually experienced, which is not to be found included in these. They come into manifestation from the Tanmatras when varieties are produced in the later. If the Physical Universe consists of these factors, the other factors, explained above, are all of which the Super-Physical Universe is made.

These factors, as said above, are called the Tattvas, i.e., the Principles into which the endless variety of things we experience, or can ever experience, can be reduced. They in all possible combinations and permutations, make up the universe, physical and super-physical, that is, all actual or possible experience. The *Tattvas* may, for the sake of convenience, be recapitulated here in the reverse order as follows:

I. The five physical orders called the *Bhutas*, namely, the principles of the experience of

1.....a. Solidity (Prithivi),

2.....b. Liquidity (Ap),
3.....c. Formativity (Agni),
4.....d. Aeriality (Vayu),
5. ...and e. Etheriality (Akasha).

II. The five Powers or Capacities of activity called the Karmendriyas, namely, the capacities of
6....a. Resting and enjoying passively or re-creating (Upasthendriya),
7....b. Rejecting and discarding (Payvindriya),
8....c. Locomotion (Padendriya),
9...d. Handling. i.e., operating as with the hands (Hastendriya), and
10. ....and e. Voicing or expressing (Vagindriya).

III. The five Generals of the Specific Sense-perceptions calle the five Tanmatras, namely,
11....a. Odour-as-such (Gandha-Tanmatra),
12....b. Flavour-as-such (Rasa-do),
13....c. Colour-as-such (Rupa-do),
14....d. Feel-as-such (Sparsha-do),
15. and e. Sound-as-such (Shabda-do).

IV. The five powers of Capacities of Perception called the five Buddhinadriyas or Jnanendriyas, namely, the powers of
16...a. Smelling (Ghranendriya),
17....b. Tasting (Rasanendriya),
18...c. Seeing (Darshanendriya),
19....d. Feeling-by-touch (Sparshendriya),
20...and e. Hearing (Shravanendriya).

V. The three psychical or mental factors of
21...a. Manas
22...b. Ahankara
23...and c. Buddhi.

VI 24. The Prakriti-that is, the general source of all the above, consisting of the three Affective Features of Sattva, Rajas, and Tamas, held in mutual neutralisation or equipoise.

VII 25. The Purusha or the limited individual Spirit with its fivefold envelopment *i.e.* the five Kanchukas, *viz*:
26...a. Kala,
27...b. Vidya,
28...c. Raga,

29...d. Kala,

30. and e. Niyati.

VIli. 31. Maya- the producer of the Purusha and Prakriti.

IX. The three orders of the 'Pure Way' viz:

32...a. Sad-Vidya or Shuddha-Vidya,

33...b. Aishvarya or Ishvara Tattva,

34. ....and c. Sadakhya or Sada-Shiva Tattva.

X. The ever-existent, mutually inseparable realities of

35...a. the Shakti Tattva,

36....and b. the Shiva Tattva.

In the order of what may be called, for want of a better phrase, their relative distances from the Ultimate Reality, that is, Parama Shiva, they are as follows:

I. The ever-existing, mutually inseparable realities of

1...a. The Shiva Tattva,

2...b. and The Shakti Tattva.

II. The three Orders of the, 'Pure Way', viz:

3...a. Sadakhya or Sada-Shiva Tattva,

4...b. Aishvarya or Ishvara Tattva,

5....c. Sad-Vidya or Shuddha-Vidya.

III. 6. Maya-the producer of the Purusha and Prakriti.

IV 7. The Purusha or the limited individual Spirit with its fivefold envelopment, or the five Kanchukas. *viz*:

8....a. Niyati,

9...b. Kala,

10....c. Raga,

11....d. Vidya,

12.and e. Kala.

V. 13. The Prakriti-that is, the general source of all the five Kanchukas, as well as of all that follows,--consisting of the three Affective Features of Sattva, Rajas and Tamas, held in mutual neutralisation of equipoise.

VI. The three psychical or mental factors of

14...a. Buddhi,

15...b. Ahankara,

16. and c. Manas.

VII. The five Powers or Capacities of preception called the five Buddhindriyas or Jnanendriyas, nemely, the powers of

17...a. Hearing (*Shravanendriya*),
18...b. Feeling-by-touch (*Sparshendriya*),
19...c. Seeing (*Darshanendriya*),
20...d. Tasting (*Rasanendriya*),
21...and e. Smelling (*Ghranendriya*).

VIII. The five Generals of the Specific Sense-perceptions called the five Tanmatras, namely,
22...a. Sound-as-such (*Shabda-Tanmatra*),
23...b. Feel-as-such (*Sparsha-do*),
24...c. Colour-as-Such (*Rupa-do*),
25...d. Flavour-as-such (*Rasa-do*),
26...and e. Odour-as-such (*Gandha*-do),

IX. The five Powers or Capacities of activity called the Karmendriyas, namely, the capacities of
27...a. Voicing or Expressing (*Vagindriya*),
28...b. Handling i.e. operating as with the hands (*Hastendriya*),
29...c. Locomotion (*Padendriya*),
30...d. Rejecting and discarding (*Payv-Indriya*),
31...and e. Resting and enjoying passively or re-creating (*Upasthendriya*).

X. The five physical orders called the Bhutas, namely, the principles of the experiences of
32....a. Etheriality (*Akasha*),
33...b. Aeriality (*Vayu*),
34...c. Formativity (*Agni*),
35...d. Liquidity (*Ap*),
36..and.e. Solidity (*Prithivi*).

Above and beyond them all, that is to say, transcending them all, and yet pervading and permeating them all, there stands *Parama* Shiva or *Para Sanivit*, the supremest Experience, beyond and unaffected by all time, space and relation, but yet alone making the existence of the manifested universe, constitued of the Tattvas, possible.

This is so because the process whereby all this is produced is, as said at the very outset, not one of actual division, but one of logical thinking or experiencing out-that process of thought of which each successive step pre-supposes and involves the whole of the preceding ones,

which also remain intact, though, it may be, quite in the background.

And, therefore, what is true of Parama Shiva in this respect, is also true of every one of the Tattvas mentioned above in regard to the *Tattvas* which follow from it immediately or through the intervention of other Tattvas-a point which cannot be too strongly emphasised. That is to say, as *Parama* Shiva pervades all the *Tattvas* and the whole of the Universe, and yet remains for ever the same and unaffected by them, as it were standing beyond them all, transseending them all, so does each *Tattva* in regard to all the other *Tattvas* which succeed it. It pervades and permeates them all and yet remains ever the same-has still an existence of its own as it ever had, even after the Tattvas as its immediate and mediate products have come into manifestation.

As each preceding (*i.e.* previously manifested or experienced) *Tattva*, while remaining what it is, still permeates and pervades all the succeeding ones, it happens that there is present in each successive *Tattva* the whole of the preceding ones also. Each successively manifesting *Tattva,* thus, lives, moves, and has its entire being, as may be truly said, in the ones preceding it. That is to say, wherever there exists a lover *Tattva*, i.e., a *Tattva* of greater restriction (being produced from one of a wider scope), there are also all the other and higher ones, in full manifestation and holding the lower, as it were, in their bosom, they existing as so many concentric circles of gradually decreasing extent-or, from another point of view, standing, like a number of mathematical points all occupying the same position and yet somehow maintaining their individuality, in the heart of the lower as its very life and soul. Thus the whole range of *Tattvas* are present in their entirety even in the lowest of them. In other words, the lowest *Tattva* involves all the higher ones as each successively lower *Tattva* involves the ones which precede it.

The process of the Production of the *Tattvas* may, therefore, be spoken of, as it indeed is, as one of involution, the Reality or *Parama Shiva* being more and more involved,

as, so to speak, it descends towards the stage at which it appears as the physical.

It is also a process-besides being one of logical experiencing out and of Involution-of differentiation, or rather, multiplication. For the Ultimate Reality, by repeatedly involving itself, produces not a single limited unit merely, but a multiplicity of such units. For, it will be remembered, that out of the thirty-six Tattvas enumerated the first mentioned two main groups, *i.e.* down to Sad-Vidya (no. 5), are universal. Maya also is Universal in a sense; for there is only one and the same Maya for all individual Purushas, even though they may not,indeed do not, realise her as one and ideatical, in the same way as the Experiencers of the Pure Order realise their respective objects of experience in a given stage as one and identical in every respect.[3].

But from the Purusha-with its fivefold Kanchuka or veil-downwards, the Tattvas are all limitedly individual; that is to say, they are not only many but mutually exclusive. Thus the product in the Purusha-Prakriti stage is not a Universal all-comprehending something or somethings but an infinite number of Purusha-Prakriti twins, which limit each other and are mutually exclusive. All the other products also, following the Purusha-Prakriti pairs, are similarly many, limited and mutually exclusive. Thus, there are produced, not a single triad of Buddhi, Ahankara and Manas, a single decad of Indriyas, and single quintad each of the tanmatras and Bhutas, but an endless number of triads, decads and quintads-as many as there are Purusha-Prakriti twins-which ultimately become involved in and as these subsequently produced Tattvas.

Finally, this countless number of individual, limited and mutually exclusive Buddhis, Ahankaras and Manases, of the decads of the Indriyas and of the quintads of the Tanmatras and Bhutas, are each an Anu, as the limited Purusha itself is an Anu, a non-spatial point, almost like a mathematical point. As ecah Purusha becomes more and more involved and ultimately results in the Bhutas, and among them again in the Prithivi Tattva, what he really becomes-even though and while he remains what he as a Purusha is and what he as each

of the intermediate links has become-is an Anu, namely an Anu of prithivi[4].

It happens that what are produced by this process of logical experiencing out and of involution and multiplication, -as its final results in the direction of involution and differentiation,-are an infinite number of Anus of the various classes of *Tattvas*, from the *Purusha*, wrapped in his fivefold *Kanchuka*, down to the Prithivi. And as they thus come into manifestation, they act and react on one another, producing a still further complication, of which the real nature will be considered a little later on. For our present purpose it will be enough just to note this fact, that coming out into existence as so many classes of *Anus*, the *Tattvas* interact between themselves, and are each of them, for all practical purposes, so many separate and mutually exclusive limited entities.

This, however, is only one aspect of their existence-the distributive aspect. They have a collective existence as well and we have to note that fact too. In the collective aspect of their existence, each class of Tattvas forms a single unit, having an existence and behaviour of its own which are other than those of the distributive, *i.e.* separate, Tattvas of the class.

The idea may be illustrated by the example of the cells of a living body. There the cells have each an individual life and existence of its own, which for all practical purposes is independednt of others and is self contained. Yet they together form a single unit, a single living organism, which also has a definite life and existence of its own, not as a mere collection of many units, but as a single Unity, even though it is formed collectively by the aggregate of the individual cells.

These collective entities are termed the Lords of the *Tattvas*, the *Tattves* has or their Presiding Deities, *Adhishthatri* Devatas. The more important of these collective entities or the *Tattves* has are the following:

1. *Shri-kantha* or *Shri-Kantha-natha* in the *Prakriti Tattva*;
2. Brahma in the region of the Physical *Tattvas*[5].

There are produced the *Tattvas* or the general factors, or principles constituting the Universe of experience, down to the world of solids, and thus do they exist as Anus as distributive entities, but as mighty beings as collective wholes. And all this is done by a process of logical Experiencing out and of Involution and differentiation. Once this done, the Divine *Shakti, i.e.* the Universal Energy takes, as it were, an upward turn and begins to evolve and re-unite what has thus been involved and differentiated.

Before going into a consideration, however briefly, of this question of Evolution, and leaving the subject of the Tattvas, let me just point out two very important facts in regard to them.

The first is that the Tattvas, as recognised by the Trika, are not mere philosophical abstractions which neither have any practical bearing on life nor are capable of realisation by most human beings. Their rational comprehension is no doubt not possible without philosophical reflection. But there is not one of us,-not even the least reflecting and most incapable of forming any intellectual comprehension of the *Tattvas*-who is not actually using them every moment of his life (even though he may not be aware of the fact), and is therefore not experiencing them in a way. Indeed, one is forced to experience them, however dimly and unthinkingly, in as much as they all stand as the permanent background and ever-present presuppositions of experience at every moment of one's life.

For instance, as I am writing this and occasionally looking out of my window, I am perceiving a brick building at a distance and a tall and fine date-palm tree waving in the wind, its leaves sounding pleasantly as they are moving. Now in this very perception even of these trivial things, I am experiencing, however dimly and implicitly, the existence of the whole series of the *Tattvas*. I am experiencing the *Prithivi, Ap, Agni* and *Vayu* as *Tattvas*, in so far as I am thinking of the objects before me as solid, more or less moist-the tree having more moisture, *i.e.* liquidity in it than the dry bricks of the building, of both the objects as having forms and of the one as moving with a movement which I am inferring

is aerial by having previous experience of aeriality, and of the other as not affected much by it. I am experiencing Akasha as I am realising they are being perceived in a direction or directions, and as occupying and filling a certain area, of space, while there is 'Nothing' about them.

The existence of the *Tanmatras* is being realised, however vaguely and subconsciously, every moment I am referring the particular varieties of the Odour and Flavour (as I am thinking of the delicious fragrance and sweet taste of the fruit and of the sugary juice of the date palm, and am comparing them with the poverty of these in the building), of the Colour and Feed (the cool of the date leaves and their shade, however scanty, and the heat of the building as it can grow hot in the summer months in these parts of India[6]) and of the particular Sounds the waving date branches are making-I am referring these varieties to the general conceptions of Odour, Flavour-, Colour-, Feel- and Sound-as-such, this reference alone enabling me to think of them as particulars, namely, the particulars of the Generals which the *Tanmatras* are.

The *Indriyas* are being realised as I am perceiving the tree and the building by means of the special senses of sight and hearing (the sound of the leaves) and symbolically speaking about them (for writing is nothing else) and am handling this pen. I am experiencing the existence of Manns as a Tattva when I am selecting out of, *i.e.* to the exclusion of, a whole mass of other sensations, only a certain group, and am, with this selected group, picturing these objects, *i.e.* imaging the, in my mind. I am experiencing the Manas also when I am turning my attention now to the building and then to the tree and then again to the paper I am putting down my thoughts upon.

Manas is being experienced also in the fact that the sense-perception of colours-the only one of the kind, excepting the occasional sound of the leaves, I am at present having of tree and the building-is passing constantly away like the flow of a river and what I am really having, at every conceivable fraction of a second, is a fresh senastion of which the duration is far, far shorter than the sensation of the prick of a needle, and that, while this is what I am really receiving, I

am still making, of what is only series of sucessive points of sensation-pricks a continuous whole, and realising it as a picture spread out in a space. (This however is not an aectual experience but the result of psychological analysis).

The existence of *Ahaukara* is being recognised in the fact that, while I am actually perceiving only a colour-form spread out in space, I am substantiating this form by associating with it my own experiences of Solidity, Moisture, Odour, Flavour and the like-things which I am not now actually perceiving and which I am drawing from the store-house of my own possessions of previous experience: For what else is Ahankara but the totality of these possessions which alone give me my individual character as a particular person born and brought up in a particular country and surroundings?

The presence of the *Buddhi* is being realised in the fact that I am referring to a general class the picture, which is thus substantiated by associating with it other and previous experiences of my own; and as I am thinking of the one that it is a tree and of the other that it is a building, I am able to do so only because there already exists somewhere in the back-ground of my being and consciousness such an experience of the Generals. *Buddhi* being none other than this experience of the Generals, I am realising *Buddhi* as I am making such a reference.

The existence of *Prakriti* is being recognised in the fact that while the perception of the tree with its waving leaves and branches against the lovely blue sky induces in me a feeling of pleasure, I am thinking how it would have induced me, if I were a chind, to be so active as to climb up its scaly trunk for the fruit, and thus make me suffer all that painful feeling which such a procedure might involve; and how also the same very innocent looking tree could have been the occasion of throwing me, as such as fruit gathering child, into a state of feeling stunned and senseless, if, while plucking the fruit, I were struck heavily on the head by one of its waving branches or were stung by a swarm of hornets which not unoften build their nests on such trees. In other words, I am realising Prakriti as I am at present feeling pleasure at the sight of the tree-which feeling as I am realising it, is, as it were, welling up in me from a deeply buried source in my

nature, and am also thinking how there are in me the potentialitices of a moving Pain and of a stunning feeling leading to immovability; for Prakriti is no other than the Potentiality of these in me.

The *Purusha* is being recognised in what realises itself, however dimly, as the reality which, remaining motionless and changeless, and as it were, standing still somewhere in the back-ground of my being, witnesses, so to say from behind, the operations, *i.e.*, the movements of the Senses, *Manas, Ahankara* and *Buddhi* as the tree is being perceived, and experiences the play of the Prakriti as the feelings, pleasant, painful or otherwise, which the perception of the tree is producing in me.

The *Kanchukas* of the Purusha are recognised in the fact that the *Purusha*, that is, myself as the 'witness', feels itself limited as regards:-

a. Simultaneity of perception (*Kala*)-the Purusha having such perception in succession only, now of the tree, now of the building and then again of the paper, desk and so on in the room in which I am writing;
b. Freedom as to where, how and what the Purusha should or should not experience, so that it is bound by certain restrictions of condition, of occasion, locality, cause and sequence,-it being obliged to perceive only the tree and the building here on this occasion as I am seated here and to be affected by them in a particular way or ways, so long there exist certain conditons (Niyati);
c. Interest, so that it can keep itself engaged in only a few things at a time (Raga)-letting go its interest from the tree when engaged in writing down these thoughts, and being obliged to forego the latter task when comtemplating about the tree and the building:
d. The Sphere of its consciousness i.e., its purview, so that it can have its perceptions (i.e. visions of the ideas or images as they are induced, or, as it is said, 'reflected', in the *Buddhi*) only within a restricted area (Vidya)- it has perceptions of only what lies within a limited horizon, such as the date palm, the building, the walls of the room and a few other things;

e. Power of accomplishment, so that it could not, even if it would, make or unmake the tree or the building as it is composing these lines as it pleases (*Kala*).

Maya is being realised in the fact that, while what are being perceived as the tree and the building are really part and parcel of me, my own sensations and imaginations, substantiated by materials from my own *Ahankara* and pictured against the back-ground of my own *Buddhi*-which are really and finally but an aspect of myself-they are still being perceived as separated from me and from each other, one placed here and another there, ''measured out'' away from me and from each other.

So far, it is evident, the realisation of the *Tattvas* is direct in every individual human being, in the sense that they, coming into play, weave themselves into the experience which individuals, as limited and mutually exclusive beings, have in any given situation or sphere of existence. The realisation of the remaining *Tattvas*, from the *Sad-Vidya* upwards to the *Shiva Tattva*, and beyond them still, the realistion of *Parama Shiva*, is not so direct. They are realised ordinarily, rather, as the most general and universal principles and presuppositions of experience, in such a way that these principles, when taken by themselves, would give to experience no individual colouring whatever, so as to make one set of experiences, in any given stage, in any way whatsoever different in content from any other set. That this is so will be quite evident if we have fully understood what has been said before regarding the nature of these higher *Tattvas* and of *Parama* Shiva. For it will then be seen that of these Tattvas:-

The *Sad-Vidya* is really only a principle of correlation between the Experiencer and the Experienced as a universal whole-a something which holds these two aspects of Experience, as it were, in perfect equilibrium in which both are seen in equal prominence. Such as principle, it is obvious, is one and the same for all, but not limitedly individual in the same way as is, for instance, the Vidya (one of the Kanchukas) or the *Buddhi*. My *Vidya* or *Buddhi* is not the same as yours. For my *Vidya* or *Buddhi* as an individual property enables me

to have a set of experiences which is different in content from yours, and which as such excludes, to some extent at least, what is not mine but is yours. This could not be possible if your *Vidya* or *Buddhi* were exactly one and the same thing with mine. For then there would be no reason why your Vidya or Buddhi should give you an experience from any part of which I Should be shut out by my *Vidya* or *Buddhi*.

This is, however, not the case with the Sad-Vidya which, as a general, i.e., universal, principle, only shows itself as the power which equally correlates both you and me as experiencers to what we both have as the experienced. Your relation, as the experiencer, to your own set of the experienced is no greater or no less-no more or no less strong-than my relation, in the same kind of capacity, to my set of the experienced. What therefore establishes this relation, both between you and your 'experienced' and between me and my 'experienced', is really the same general or common thing or principle.

This being the nature of the principle of correlation between the Experiencer and the Experienced, i.e., of the Sad-Vidya, it is very unlike the Vidya or Buddhi which in you gives to you, let us say, a wider field of experience than the one in me does to me.

i. The Aishvara is really the Principle of general objectivity in which the subjectivity, or the 'I', is practically merged, i.e., with which it is identified. And this general and universal principle of objectivity is the same in all, unlike the specific groups of objectivity which you and I, as limited and mutually exclusive individuals, experience;
ii. The Sadakhya is the general principle of Being without any individual colouring;
iii. The Shakti-Tattva is the general principle of Negation;
iv. The Shiva-Tattva is the general principle of the pure 'I', from which not only all individual colouring and all objectivity has been eliminated, but in which the very notion of Being, as implied in 'am', has been supressed;
v. Parama Shiva is that Reality which is the most Supremely Universal, and but for which neither the

> Negation of the 'Am' and of all objectivity, nor their subsequent emergence into view can have any meaning.

Leave out *Parama* Shiva as the most Supremely Universal Reality, and there would be no more meaning in the appearance and existence of the *Tattvas* than there would be in the evolution and existence of the 'ions', and then of the atoms, as recognised by Western Chemistry, if the existence of the Universal Ether were denied.

It has been made clear that the appearance and existence of the Tattvas are as necessary for experience, (or, which is the same thing, for the existence of the Universe) as the 'ions' and 'atoms' are for the existence of things physical; and the same logic which demands the recognition of a Universal Ether in the case of the latter demands also the recognition of *Parama* Shiva in regard to the former.

If we understand in this way the true nature of the Tattvas from the *Sad-Vidya* upwards and of *Parama Shiva*, we shall also see how even these Tattvas and Parama Shiva are realised in a way (though not certainly like the other *Tattvas*) in every experience, however trival. For then we see how:

> The presence of the *Sad-Vidya* is to be recognised in the fact that there is a correlation between the perception of the tree and the building on the one hand and myself on the other-the correlation of subject and object, of the Experiencer on the one hand, and, of the Experienced on the other, as distinguished from all means of experience such as the Senses: *Manas, Ahankara* and the *Buddhi*.

There is no reason why or how this correlation between two such diametrically opposed groups should ever be established, if there were not in me something of which the Experiencer in me on the one hand and the Experienced, on the other, are the two factors or sides which are already thus united as one correlated whole and yet are distinct, i.e., differentiated, facts so as to be recognised as two. This something is the *Sad-Vidya*.

The presence of the *Aishvara* is similarly to be recognized in that of which these two are the apects so correlated by the

Sad-Vidya and in which the aspects must already exist as an undifferentiated whole, the one i.e. the subject, the 'I', being merged into the other.

The Sadakhya is also there inasmuch as, while I am perceiving the tree and the building, I am not only realising, however subconsciously, that I am myself a 'Being', a changeless reality which always is, but I am also thinking of the tree and the building, as somethings which are-that is, I am thinking that there is in them a something which is real and changeless or indestructible. This idea of Being which I am associating with the perceptions of the tree and the building can never be got anywhere in the world of sense perception, where all things are fleeting and constantly changing, and therefore is not born of an experience which is to be found stored up in the Ahankara. It is therefore already and always existing in me as the notion of being, that is as one of the most general of all conceptions; and as such constitutes the Sadakhya.

Then again there can be recognised the presence of both the Shakti and Shiva Tattvas in me-rather my existence in them-inasmuch as there is and must be the experience of the pure 'I', apart even from the experience of the simple 'I am', i.e., of Being. For the experience of 'I am' or of Being is constantly presupposing the experience of the pure 'I', without the relation which is implied in the copula 'am'. But it could not be thus presupposed if it were not already there in me. And because the Shiva Tattva is none other than this pure 'I', which is without even a thought of an 'am', therefore every moment the pure 'I', is being presupposed, the Shiva Tattva is being realised, however dimly and vaguely, in experience. And if there is the presence of the pure 'I' in me-or rather of the 'me' in the pure 'I'-there must exist in me also that which 'Negates' the experience of the 'am'. And it is this Negating Power which is the Shakti Tattva in me.

Finally, because the pure 'I' of the Shiva Tattva and the Negative Power of the Shakti Tattva cannot but be the two aspects of one and the same thing.-from which they can never be dissociated, any more than they can be dissociated from each bother, each eing related to the other as Power to

the Powerful,-therefore that Something of which they are but aspects must also be there in me, *i.e.,* behind and permeating all that I experience as my personal being, as well as all the objects and means of experience. It is this Something which is the *Parama* Shiva in me.

All the Tattvas are not only always present in me, and 'I', as a limited person, am present in the higher ones of them, but every one of them is actively participating in very experience, I am having-even such a trivial experience as the perception of a tree and a building which I am looking at out of my window.

The *Tattvas* are, therefore, being realised, most dimly no doubt, at every moment of our lives, even by those of us who can hardly form any clear and rational idea of them. They are being realised, that is, as they are acting as the guiding and determining principles and essential factors of our every-day experience; namely in the following way:

1. The *Prithivi, Ap, Agni, Vayu* and the *Akasha Tattvas* are acting as the general experiences, respectively, of all Solidity, Liquidity, the merely chemical form-building Energy, Aeriality and Directions or empty Space; while the Tanmatra are acting as the general experiences of Odour, Flavour, Colour, Feel-by-touch and Sound as such: these two groups serving constantly as the principles and essential elements of all our purely physical experiences.
2. The ten *Indriyas*-the five powers of Perception and five powers of Action-are acting as the principles and essential elements of all our sense organs and active muscles of the body.
3. The *Manas, Ahankara* and *Buddhi* are working as the principles and essential means of all the mental and psychical experiences on the part of the individual soul.
4. The *Prakriti* is manifesting herself as that principle in us which, as the deeply buried and hideen source and fountain of all feelings-pleasure, pain and callousness-is constantly welling up in one or other of these forms as the individual soul is having its physical and

psychical experiences.

5. The *Purusha* is acting as that principle in our daily life which-standing as it were in the back-ground of the *Indriyas, Manas, Ahankara* and *Buddhi* and face to face with *Prakriti*-realises itself as the subject which is being affected by these experiences, i.e., which is either enjoying them, suffering from them or is being so struck down by them as to become insensible; in other words, which is being affected by these three types of the modifications of the *Prakriti*.
6. The five *Kanchukas* are acting constantly as those limitations in us which characterise the soul as an individual and limited entity, and which are inseparably sticking to it, all the time it is having experiences as a limited subject, and without which it can, as such a limited subject, never have any experiences whatsoever[7].
7. *Maya* is being realised inasmuch as the acts as he principle which imposes these limitations on what is really and essentially unlimited by either Time, Space or Form, and as that which makes one realise a separation between himself as the Experiencer and the objects which are experienced and thus serves as the cause of experiencing a plurality where there is really none.
8. The *Sad-Vidya* is acting as the Principle of correlation between the Experincer and the Experienced, which would otherwise not only remain unconnected with each other, but there would be no reason whatsoever why what are mutually so different in nature, as are the Experiencer and the Experienced, should be able to affect each other at all; or there should be any knowledge and experience at all.
9. The *Aishavara* is acting, if such a term can at all be used in connection with this and the following Tattvas, as the Principle in which the Experiencer and the Experienced, when so correlated, stand unified; for what are thus correlated, like the two poles of a magnet, imply an essence of which, as a unity, they are the poles.

10. The Sadakhya is serving as the principle which enables any of us to experience, i.e., to feel, think and speak of, anything, including oneself as an individual, as a Being.
11. The Shiva Tattva is showing itself as the Principle of the pure 'I' as distinguished from the personal Ego of the Ahatnkara; while the Shakti Tattva is being realised as the Principle which divests the Shiva Tattva of everything else, so that it can become the principle of the pure 'I'.
12. While these Tattvas are thus constantly acting and showing themselves as the Principles and essential and general factors of our daily and hourly experiences-which are but the various combinations of these principles and elements well as the *Parama* Shiva stands behind and beyond them all, as comprising them all, as their one and supremest Synthesis.

The second fact which I should point out about the Tattvas, before leaving them to consider other topics of the Trika, is that, if the Tattvas and Parama Shiva are thus always with every one of us, nay if we are every one of us in them and made up of them, and if, on that account, we are constantly realising them, though only in a dim and vaguely abstract fashion, without ever, or hardly ever, being able to imagine their real grandeur and sway, this is not the only way in which they are realised, or that there is no other means by which their full sway and true grandeur can be experienced.

On the contrary, there certainly is such a means. This means consists in that method of self-culture, mental, moral, spiritual and even physical, which constitutes what is called Yoga, in the true sense of the term, and which enables a Spirit toshake off the very limitations that make of the real Experiencer such a limited entity and to rise to those regions of experience which the highest *Tattvas* are. Those who train themselves by this method of Yoga, and who are therefore called Yogins, can and do realise the *Tattvas* by direct experience as clearly as, indeed ore clearly than, we perceive the physical and sense-objects; and as they thus realise them, they experience the *Tattvas* in their real nature and grandeur which we, considering them but rationally, can

only dimly guess, arguing in our minds, how each successively higher synthesis (as the higher Tattavas are of the lower ones, and as a *Tattva* is of the particulars of a class) must be ever increasingly more, and not less, grand and glorious, than the physical universe in all its grandeur can ever be, and how it must be far otherwise than the bare abstraction which a *Tattva*, when merely infrentially conceived as a principle, appears to be.

Indeed it is thus,- so the Hindu Philosopher emphatically declares,- by means of Yoga-experience, that the Tattvas and their true nature first came to be known and taught; and not by mere logical inference. Logic and reasoning were applied to them only after they had thus been realised by direct experience, in order just to show how their existence and reality can also be rationally established, and how they need not and should not be taken as mere matters of faith or revelation.

However that may be, the point which should be noted here is that the Tattvas are regarded not as mere philosophical abstractions and logical inferences from the ordinary sensible and physical experiences of human beings as limited individuals. They are, on the contrary, realities which can, while as the principles of our daily experience they are present with us at every moment of our lives, be realised in all their grandeur and glory, in and as direct and positive experience, by that self-unfoldment to which true Yoga leads.

While the Tattvas, as both the guiding principles and the constitutive factors in the daily lives of every one of us, are thus participating in every experience, however trivial, which every one of us is having at every moment of his life, they are not, from the Purusha with his five Kanchukas downward, the same for every limited and individual experiencer-a fact which has been pointed out before and which may be repeated here. They are, on the contrary, different for different experienncing entities, each experiencing entity having, so to say, its own set or series of the *Tattvas*. They are no doubt alike, so that one set may be spoken of as the same as any other set, in the same sense that the repeated performances

of a dramatic piece, *i.e.*, a set or series of dramatic actions, songs, and the like, by a particular dramatic company, are spoken of as the same performance, although as a matter of fact they are but performances which are really all different, although quite alike one to the other.

In the case of the *Tattvas*, both as the principles of experience on the part of the different limited souls as well as such experiences themselves on their part, considered as so many separate but similar performances, the one performing company, to borrow a simile from the Sankhya, is *Maya*[8]. It is one and the same *Maya* which, while she ever remains what she is, gives for each limited *Purusha,* a separate performance. Each such performance given separately for each *Purusha* constitutes both the principles of experiences and the experiences themselves, on the part of that particular Purusha, because the experiences are only the various combinations, permutations and differentiations, of the principles. Such a performance constitutes, in other words, what really and literally is the Universe of that particular *Purusha* as a limited being. And becuase these separate performances for separate Purushas are, under similar circumstances, so much alike-given as they are by the same company of Maya-they are mistaken for a single performance. Thus, it comes to be believed that it is a single universe that we all, as limited beings, experience, while as a matter of fact everyone of us has a separate and distinct universe of his own[9].

If with all the obvious and well-known differences in the contents of our several experiences as mutually exclusive and limited beings, we can still think and speak as the same of these contents, i.e., of our various universes, which are none other than these several sets of the contents of the several experiences on our part, it goes without saying that the experiencers of the Pure Order experience a universe which is quite indentical. For as we shall see later, there too is, in a sense, a plurality of experiencers, though there is absolutely no difference in the contents of their several experiences.

Even then, what they experience severally is not one but several, though absolutely identical, performances-in the

sense that these are absolutely alike in all and every respect. And the one performing company in their case is the Divine *Shakti* as such-She who holds in her womb the whole of the Universe, both of the Pure and Impure Orders, as an eternal potentiality, and goes on reproducing it eternally and severally for the several experiencers, so long as there are any in manifestation.

Although the *Tattvas* and Universes as experiences are thus different for different experiencers, they in each stage yet form a unity-have, as said above, a collective existence which behaves as, and constitutes, as a matter of fact, a single entity-as ultimately the whole is a single unity in and as Parama Shiva. That is to say, the Tattvas have both a distributive and a collective existence-the former as many units and the latter as a single unit.

As the experiencers have a collective existence, their 'universes' also have similar existences forming the experiences of the collective entities at the different stages. But while such distributively and collectively existing universes must be very different in the region where limited beings have distributive experiences, there not limited but universal, being constituted of every thing there is to experience at any given stage, and without any restriction as to duration and extension, i.e, is timeless and spaceless.

References

1. *Ish. Prat.*, III., i. 7.
2. *Hindu Realism*, p. 52.
3. *Maya* is one and identical for all Purushas in the same way as *Prakriti*, from the Sankhya point of view, is one and identical for all Purushas as recognised by that system.
4. This stand point of looking at the process of Universal manifestation, as leading to the production of Anus, has reference to that particular means of realising the Divine State of Freedom or Mukti which is called Anavopaya in the Trika system, and which will be briefly explained latter.
5. There are Tattveshas in the Pure Order also, but in a somewhat different sense. Who they are will be seen later.
6. The above was written at Jammu, the winter capital of His Highness the Maharaja Sahib Bahadur of Jammu and Kash-

mir, a burningly hot place in the summer.

7. *Ish. Prat. Vim.*, III., i. 9.
8. From the Sankhya point of view the one performing company is the Prakriti which is one for all the Purushas. In this case, the simile has a better application inasmuch as the three Gunas of Sattva, Rajas and Tamas, which, when in equipoise, constitute the Prakriti, may be conceived as the partners in the performing company. From the Trika point of view the better simile would perhaps be that of a Magician to whom Maya may be likened.
9. The 'universe' which each limited individual experiences is really his own, and is, as such, quite other than, even though it may be quite similar to, that of another, in the same way as the vision of one eye is different from that of the other. As is well known, one sees with one's two eyes not one and the same picture of a thing, but two pictures, which are no doubt quite alike. This individual experiences of the universe (or, which is the samething the universe itself), is called, for this reason, Pratisvika in Sanskrit, i.e. 'each one's own.' But this does not mean solipsism.

9

Bondage and Liberation: Nature and Causes

It is common belief of all schools of Indian philosophy that ignorance (*Avidya*) is the cause of bondage and that knowledge is (*Vidya*) the means to liberate; but there are difference is regard to the exact nature of ignorance and knowledge. In the system of pratyabhijna literature, ignorance does not mean total absence of knowledge. It only means imperfect or limited knowledge as is found amongst ordinary people. Here the limitness consists in the limitation of the powers of knowledge and action. This is called intellectual ignorance (*Bauddha Ajnana*). This is different from spiritual ignorance which is simply consciousness of self-limitation which remains even in subconscious state. Intellectual knowledge can effect salvation if it is accompanied by spiritual knowledge.

According to this system bondage of the individual is due to innate ignorance which is known as Anavamale. It is beginningless, though it can be destroyed. Final release consists in the destruction of Anava. It comes about by the limitation of Ichcha *Shakti* of the Supreme. Here the individual considers himself a separate entity, away from the universal stream of consciousness. This impurity called Anava is due to loss of consciousness of *Cit*'s (self) essential nature which consists of omniscience (*Svarupahani*) and omnipotence. Here the limitedness further consists in the obscuration of

the real nature, by the loss of consciousness of freedom (Swatantryahani).

The individual self with the association of the categories of the impure order further limits his conscious powers in the form of *Mayiyamala* and *Karmamala*. *Mayiyamala* is the limiting condition brought about by *Maya 'Bhinnaveyapratha'* that which brings about the consciousness of differences. This is as a consequence of the Limitation of *JnanaShakti*. *Karmamala* is the mala of action. It is the *Mala* (Defilement) which enchains the self by good or evil action. It also has connection with the *Karma* of past existence. The limited desire of limited individual is spoken of as the primary cause of all kinds of associations and experiences and leads to good and bad actions and their consequences. In Sutra 9 of *Pratyabhijna Hrdaya* it is stated that in consequence of the limitation of *Shakti, Cit* (the reality of the Supreme being) which is all consciousness becomes mala-covered *'Samsarin'*.

Essence of Consciousness

The Lord who is the essence of consciousness conceals his real nature of non-duality and assumes duality all round. Then the will power (ichchaShakti) whose sovereignty is unrestricted, assumes limitation and becomes Anayamala. Then comes differentiation of defilement of its omniscience (*JnanaShakti*) and reduces itself into limited knowledge. This is what is called *Mayiyamala* which consists of the apprehension of all objects as different. Next, the all doership or omnipotence of the Lord becomes reduced to limited authorship. This is called *Karmamala*.

The *Shaktis* (Powers) omnipotence, omniscience, omnipresence, perfection and eternity appear, respectively, as *Kala* (Limited authorship), *Vidya* (Limited knowledge), *Niyati* (Limitation in respect of perfection), *Kala* (Limitation in respect of time). Thus constituted, the self (Atman) is called Samsarin (transmigratary being). Even in the Samsarin stage, the individual self's Sivahood may be recognised.

Anavamala or defilement her forms the subtlest covering of the Soul. Next covering consists of *Maya* and its five evolutes, -the five *Kancukas*. The 3rd outward covering is a

gross outward one in the form of body. The self is thus enrapped in three sheaths.

The *Anava* defilement obscures its real nature of the self. Next is the subtle Mayiya defilement consisting of six cloaks of Maya which causes the conception of different in the subject of thought and action. Last is the defilement *Karma* which takes the form of the gross material body and which the soul suffers the fruits of its works of merit or demerit.

> "As the seed of involuore, bran and awan puts forth no sprout, so the self stripped of defilement of Maya and Karma puts forth no sprout of physical life"(a)..

Here, those defilements Anava, Mayiya and Karma may be compared to the husk (the outer covering) the bran (the inner covering)and the thinner or subtle sheath, covering the rice. Just as the seed rice without the three coverings cannot sprout, if sown in the land, so the self cleansed of these defilements-gross, subtle and subtler-will not pass into incarnation or birth but becomes one with Mahesvara.

> *Tusha Kambuka Kimasaruka*
> *muktabeejam Yathankuram Kurute,*
> *Maiva tatharnava maya*
> *karma vivukto bhavankurayatma.*[1]

Means of Realisation

The aim of the *Upayas* is the liberation from bondage. Bondage consists of three malas (Impurities or defilements) that abstruct the light of consciousness-*Caitanya*-the *Atma*. The three malas are Anava. Mayiya and Karma Anavamala (Limited consciousness) is one devoid of independence (Svatantryahani) *Mayiyamala* or *Mayamala* hides the true nature of the self and brings about the consciousness of difference. *Karmamala* enchains the self by good or evil action. In order to obtain release from bondage by getting rid of these malas our ancient seers have prescribed several ways and means according to the abilities of the aspirants (*Sadhakas*). The means are called *Upavas. Upaya* is here defined as merging into, its ultimate form, the highest reality of that which being apparently separate from the ultimate, is

limited. In other words, *upaya* is used for '*Samavesa*' which means complete or perfect immersion or merging into the ultimate. This process of immersion appears to be a complete reversal of that of the emergence[2].

Liberation is nothing else but awareness of one's true nature. It is transformation of individual mind into universal consciousness, i.e., 'I' consciousness into 'Siva' consciousness. This can be achieved by getting rid of the three malas above named by adopting the four means or upayas which are prescribed as very important as they embrace the whole range of means of self realisation. These are *Anupaya, Sambhavopaya, Saktopaya* and *Anavopaya*.

Anupaya or *Atmopaya, Ananyopaya* or *Anandopaya* is recommended for individuals who are far advanced in their extention of consciousness. It is intended for those who are capable of plunging themselves into that state of consciousness by transcending plurality. They need only a word from a responsible quarter stating that "Thou art *Paramasiva*". On initiation from an enlightened guru (Preceptor) this individual becomes capable of identifying his true nature with *Paramasiva*. Such individuals need not have recourse to rituals, ceremonies, phychological practices and the like. The following description given in Isvara Pratyabhijna Vimarsini (*Tattva Sangrahadhikara*) expresses the nature of this Upaya in a practical way.

When once the presence of the true nature of Siva, in all, is recognised through indisputable experience-the means of knowledge of scriptures or instructions from Guru to the mind lose all their value. When it is known that the ornaments have been made of gold there is no necessity of knowing the instruments by which they are made. When *Sattyata* (reality) is experienced every where, that knowledge is true and firm like the one we have of our parents.

Ekavaram pramanena Sastradva Guruvakyatah
Jnata Sivatve Sarvasthe Pratipadyaddhrdatmana
Karanena Nastikrtyam, Quapi Bhavanayapi va
Sakrd Jnate Suvarne Kim Bhavana Karanadina
Sarvada pitrmatradi Tulya Dardhyena Satyata

Will Power

The exercise of will power is the most important factor in this upaya. Those who are advanced in Spiritual knowledge and who are able to transcend intellectual and mental stages by energising their will power, are eligible for Sambhavopaya. This is the path of conscious awareness. Here one starts with the analysis of *'Panca Krtya'* and *'Vikalpakhsaya'*. Rituals and ceremonies are not of much importance. There is no need for aids of worship. The individual meditates on the highest tattva or principle which begings by thinking 'The self alone is all this'. By so doing, he becomes the Lord of the manifested universe. For attaining this one should constantly dwell on the thought 'I am the Atma of the universe'. *'Atmaivedam Sarvam'*. By repeated attempts to rise to the unshakeable knowledge of oneness (*Nirvikalpajnana*) one must dwell on the thought: ''The objective universe has emanated from me, is reflected in me, and is not separate from me.''

> *Matta Evoditamidam Mayaiva Pratibimbitam*
> *Madabhinnamidam Ceti Tridhopayah A'S Sambhavah*[3].

The descriptions of *Pancakrtya* and *Vikalpakhsaya* are given separately. To such individual the distinction between subject and object disappears. By this means, one will be able to energise his will power and he will identify himself with Paramasiva and thus reaches the bliss of *Samadhi*.

Incidentally, it may be noted here that by the practice of introspective meditation it is possible to sense momentary intervals between the consecutive states of consciousness when the supreme light flashes forth (*Citprakasa* or *cit Samsparsa*) and the man becomes a *'Bhairava'*. He becomes conscious of himself as the univeral unconditioned consciousness-that is Siva. This state is *Shambhava*.

Another method prescribed is by meditation on Shakti Chakra. By this means he obtains lordship over the Chakras and miraculous powers (Siddhis).

Duality to Unity

Saktopaya requires psychological practices and transformation of inner forces (Sarva Shaktivilolata) to direct

the mental impressions from duality to unity or from diversity to unity. *Saktopaya* is otherwise called *Mantra Sastra*. *Mantra* is not a mere concatenation of sounds. Mantras are the body of *Shakti*-the *matrka*. Mantra becomes efficacious when the Citta (mind) attains unity with the divinity behind the mantra. *Somananda* here refers to a stream or light of consciousness when one recites a particular mantra. Will, effort, knowledge, action, etc., are no longer perceived in their particulars but are fused and mingled with one another. This is one of the ways of tension or vibration or Spanda.

This tension is perceptible in the locus of the heart when one remembers suddenly, a thing that must be done at the moment, when one receives good news, when one experiences fear unexpectedly, when he sees a dear one whom he had not seen for a long time, whenone pronounces emission, when one reads quickly, when one runs fast, etc. On each of these occasions, there is a mingling of all the powers (SarvaShakti Vilolata).

'Sa Ca Drsyahrddese Karyasamharanakalatah.
Praharsaveda Samaye,Darasandarsana Kshane
Analocanato Drste Visarga Prasaraspade
Visargokti Prasange Cha Vachane Dhavane Tatha
Etesveva Prasangesu SarvaShaktivilolata[4]*.'*

Mantras are the body of *Shakti*-the *matrka*. By effort the *Citta* Attains unity with Siva beyond the *Mantra*, a combination of special sounds. The matrka, the body of *Shakti* is like a sleeping serpent coiled round the spark of light-*bindu*, concealed in the heart. The concentration of this spark on her rouses her. By continued practice the man attains '*Mantra Virya*' by which his intellectual powers and bliss increase. By proceeding further and acquiring '*Pratibhajnana*' or ture knowledge. one reaches *Khecari*-the state of Siva. By thus exercising his energies by conscious effort he will be able to transform his whole being, inner and outer activities. Gradually the feeling of duality becomes thinner and thinner and finally merges in pure consciousness or cit or *parasamvit*

Uchcara Rahitam Vastu Cetasyeva Vicintayan
Yo Samavesampnoti Saktassotrabhidheeyate
Sivasutravimarsini[5].

Anavopaya or *Kriyopaya*

The individual self is enclosed in three veils, the gross, physical body, (*Deha*), the eightfold purya-staka (the Subtle body composed of *Buddhi, Ahankara*, *manas* and *tanmatras*) otherwise called *Sukshma* Saria) and the *Kanchukas* as composed of *niyati, Kala, raga, Vidya* and *Kala*, and the forces of maya. Besides these there are the forces of Karma. All these bring about limited consciousness. The individual soul thus becomes 'anu' limited self.

In order to remove these veils one should transcend each group of tattvas comprising the above limitations. This can be effected by meditation, on the groups as being a body objective to him. This is what is called *'dhyana'*. *Dhyana* should be accompained by *Pranayama, dharana, pratyahara* and *Samadhi*. *Pranayama* leads to the dissolution of prana in the fire of udana, in the central nadi. *Dharana* the steadying of *Vayu* in the parts of the body which correspond to the elements is the means of Subjugation of the *'bhutas'*. *Pratyahara* draws the 'Citta' from the *bhutas* (elements) and leads on the *Samadhi*-consciousness independent of objects. This gradual progress towards *Samadhi* is the characteristic of *Anavopaya*.

In this upaya, the limited self utilises the instruments of the lower order (*Karanas*) which are the means of bondage and turns them as a means for complete transformation. The means he employs are regulation of *prana*, (vital force) external worship of God, physical exercises and pshychological practices-particularly concentration and meditation. In this upyan the senses, Prana and means are pressed into service. This is also known as Kriyopaya as repetition of mantra and practices of rituals, etc., play an important part in it.

It is also known as Bhedopaya because this discipline starts with a sense of Bheda or difference. By following this Upaya; the individual will be able to see the world with a higher vision and will get 'Samavesa' or serene consciousness. He feels the objective universe as non-different from the Supreme being and identifies himself with the absolute. He can realise such samavesa even in this terrestrial world by

realising the essential unity between subject and object. Ordinary people with their intellectual attainment may think and feel that the objective world is different from them but those who have experiences (samavesa) will realise the essential unity in diversity.

Uchcara, Karana, Dhyana, Varnasthana, Prakalpanaihi
Yo Bhavet Samavesah Samyaganava Uchcyate[6].

The graded expansion of consciousness by means of Upayas-Anava, Sakta and Sambhava may be summarised as follows. Anava is that inspiration of RudraShakti which is attainable by utterance, conscious mental discipline (Karana), contemplation, incantation on bodily centres.

Sakta is the same of that stage which is obtainable by the contemplation by the mind on the object of meditation accompanied by utterance. Sambhava indicates the stage which is produced by the deep and penetrative spiritual insight involving absolutely no mental concentration on any particular object.

Nature of consciousness in the spiritual realm-by the various processes such as mudras, revelation, unification through immersion, identification, etc., are similar to *Anavopaya* and *Sambhavopaya*, The man who attains that state of consciousness by unifying all knowledge in universal shining, lives and moves in such *''Vacuity* or void (*Sunya*) through the unification of all synthetic and analytic conscious processes and the full development of Supreme sound drowning all other sounds. This theory refers to unexpected realisation of the universal real nature wherein all things in here and all operations are unifed. This is called *''Svarupalabha''*.

Five Arts

Pancakrtya is a five feld act of Siva, viz., *Sristi* (Emanation), *Sthithi* (Maintenance), *Samhara* (re-absorption) *Vilaya* or *Tirodhana* (Cancealment of real nature or obscuration) and *Anugraha* (grace). The individual self performs in a similar manner, these five acts of Siva, constantly, in a limited sphere and form. To that extent the individual's sivahood persists and it will help him to believe in his essential Sivahood.

'Tathapi Tadvat Pancakrtyani Karoti'[7]

Srsti: Paramasiva out of his free will lets go out of himself and brings about the world process which is implicitly contained in him. He unfolds the universe on his own canvas out his free will.

' Svechchaya Svabhittau Visvamunmilayati.'
He does not require an extra material to bring about the world process. The world is only an emanation and not a creation from an outside material.

Sthiti: He maintains or preserves the universe and controls it according to his own Plan.

Samhara: He withdraws or absorbs it within himself. It does not mean destruction.

Vilaya or Tirodhana: He keeps the absorbed universe within himself in an unmanifested form so as to recreate it according to his own will and wish. This is the function of Siva in absorption.

Anugraha: He redeems the individual selves through his compassionate grace.

The first four acts are cosmological. The last is Soteriological. The invocation stanza of Pratyabijna Hrdaya Inunciates these five acts of Siva as follows: ''Adoration to Siva who eternally brings forth the five processes, who manifests the highest reality and whose essence is nothing but consciousness and bliss.''

'Namasyesha Satatam Panchakrtyavidhayine
Chindanandaghana Sivatma Paramarthavabhasine'

The individual self constantly performs in a similar manner in a limited sphere and form these five acts of Paramasiva. The individual's mental perceptions are his creation. Retention of what he perceives is preservation. Merging of these perceptions into consciousness is absorption. The deposit of these perceptions in consciousness (cit) with the idea of recalling them before his mind whenever necessary is called obscuration. The complete merging into pure consciousness without repeating is Anugraha or grace.

This can be illustrated by an example from our daily experience. The flash of a thought or idea in our mind is creation. The retention of that thought or idea, for however short a time, is preservation. The flashing of another thought or idea gives rise to absorption of the original thought or idea. The depositing of the old idea or thought absorbed in consciousness with the object of bringing it back by *smriti* or remembrance whenever necessary is obscuration. The complete merging of the same idea in Cit or pure consciousness without its emergence is grace.

By adopting and practising the *Panchakrtyas* described above by pondering over this five fold act of the Lord and the authorship of the five fold act accurring within one's own personal experience with firm understanding, the limited self will understand the essential nature of consciousness and experience that he is no other than *Paramasiva*.

Activities of the Individual Mind

Mind is a mine of ideas accumulated from time immemorial. Mind is responsible for various concepts. The ideas that arise in the mind in a variety of ways out of difference of perception and differentiation in the nature and activity of the individual mind (*Citta*) are called *Vikalpas*. *Vikalpa* means difference or perception of differentiating congnitions. These impressions or cognitions or ideas arise one after another like waves upon the sea. Determinacy is their chief characteristic. It distinguishes the object or cognition 'This' from 'Not this'. It is dependent of consciousness of distinction and unification.

Vikalpas or ideas arise out of mental agitation (*Kshobha*) and are the source of all pleasures and pains and obstruct in the evolution or extention of consciousness. After knowing the nature of *Vikalpas,* we can liquidate the impure *Vikalpas* with pure Vikalpas, or merge all *Vikalpas* good and bad deeply in consciousness and bliss which enables one to have tranquillity by means of '*Nirvikalpa bhavana mudra*'.

Sarvo Mamayam vibhavah ityevam parijanatah
Visvatmano vikalpanam prasarepi Mahesata.

He who experiences by meditation or otherwise that all glory

of the supreme is mine and that the entire cosmos is his self and possesses '*Mahasatta*' (Universal consciousness) in spite of vikalpas having their play in him. *Anugraha* or divine grace in the last means to liquidate these ideas in consciousness since all ideas emanate from the same source. The more we liquidate these ideas into consciousness the more we get extention of consciousness. By this kind of psychological analysis we become conscious of our actions and reactions of the various ideas. We will then try to transcend the mental plane which is the basis of all these conflicting and divergent ideas.

When the individual reflects as to the course of his impressions and their transfigurations in the light of five functions stated above he will realise that pure 'cit' or consciousness is the basis of all manifestations. This is one of the means for the identification of his native state. From an analysis of the five functions previously named the limited self can experience that he is no other than Paramasiva.

The individual self is identical with the supreme self and can attain to perfection by stability of meditation on the significance of the word 'Aham'. The universe is an aggregate of the matrka from 'A' to 'Ha' and may be traced to 'A' as the source.

'Mantra Varnatmakah Sarve
Sarve varnah sivatmakah.'

The essence of all mantras consists in letters or words is Siva. The deep impart of the sacred word 'Aham' which contains within itself all the letters of the sanskrit alphabet. Contemplation on the word 'Aham' will break upon the mind the vision of the highest reality and absorb all finite thought. The dawning of the vision of paramasiva in the mind in the course of meditation and thereby clearing away of the impurities is the way to recognition of oneself as Paramasiva. This means is called 'Citta Samskara'.

When a man begins with thinking 'The self alone is all this' 'Atmaivedam Sarvam' and by repeated attempt to elimination is able to rise in the unshakable knowledge of oneness (Nirvikalpajnana) in the form of the self, he is said

to follow the path of knowledge. The mental activities of meditation are the most important factors in it.

> *Na cedantah Krtanantah, Visvarupe Mahesvarah,*
> *Syadekascidvapuh, JnanasmrtyapohanaShaktiman.*
> *Isvara Pratyabhijna*[8].

'If there be not one great Lord, who is essentially self luminous, holds withing all the innumerable forms of the universe and possesses the power of Congnition, remembrance and differentiation' knowledge as such becomes impossible and, as Utpaladeva asserts, all human transactions originating from unification of various kinds of cognitions which mutually differ will come to an end.

Trika holds that the phenomenon of knowledge owes its being solely to the will power of the universal consciousness which at the time of each cognition manifests externally anew the subject, object and the means of cognition, very much like a yogin who brings immediately into existence the innumerable objects which he desires by sheer force of will without the assistance of any external thing whatsoever.

> ''When we divide the subject from the, object the question of building the bridge from one to the other becomes difficult. Either we have to hold that the object is the creation of the subject or that there is no object at all.''[9]

The object is not self luminous. The manifestation of the object depends upon some entity which is self-shining and which at the same time without being affected in anyway. The self-luminous self faces some object or objects and throws its light on the latter. (T. A. VI. 156) This light being reflected back by the obstructing object, the sensory image forms an image of the latter, on the mirror-like Buddhi which is nothing else than a state of limited self.

> *Svechchaya svabhittau visvamunmilayati.*[10]

Cit (consciousness) by the power of its own will unfolds the universe on its own canvas.

> *Grahya grahaka samvittih samanya sarvadehinam,*
> *Yoginantu visesoyam sambandhe savadhanata.*[11]

The consciousness of object and subject is common to all

embodied ones. The yogins however, have this distinction that they are mindful of this difference. The object is always related tothe subject. Without consciousness there is no such thing as an object.

According to this system both the creation which is an act of universal consciousness to manifest without-as apparently separate from itself-what exists within and the dissolution which is nothing but merging back in the universal consciousness of what is so manifested, are taking place every moment.

Perception

What happens when a certain perception takes place is that the mind (Manas) sets a certain sense to work. The sense comes in touch with its object which is nothing but the reflection which may be said to consist of a number of sensations.

A clear distinction is observable between the physical and psychological activities involved in perceptions. The image formed on the retina of the eye is physical. The optical sense receives the reflection caused by the image. This act in the process is psychological. Further, another similar image formed on the Buddhi is illuminated by the light of knowledge proceeding from the self luminous self. The number of perceptions that take place depends upon the individual will, liking and analytical capacity. The determinative process being like the selection by mind of sane points out of the mass reflected on the Buddhi, it is like carving an image out of a big piece of stone. Law of association wakes up the memory of its name and the feelings that it aroused in the past. Then (*Eka sambandha Jnanam apara sambandhi smarakam bhavati)* follow the comparison of the presented and the revived images, the classification of the former with the latter and finally the attribution of the latter's name and qualities and consequent liking or aversion.

Trika holds that a determinative process consists in a reaction of the mind on the sense data recorded on the Buddhi, in making a selection of a certain group of ''Points'' from the whole mass in addition to the selected something from the old store of memory and in giving it a definite shape and name. It is the second process which leads to the

judgement in regard to the object of perception, a process without which no subsequent recollection of a simply sensed object is possible.

Abhinava holds that the all-inclusiveness of universal consciousness consists not in its being simply a substratum of things of diverse kinds and of opposite nature but in its being the essence of all that has existentiality (Satta) exactly as the earth is of all that is earthy.

According to the Psychic process described above it is not possible to be certain that our knowledge is correct. It cannot be said to be matter of inference. Truth means agreement of ideas with reality. Abhinava holds that at the time of rise of desire for perception, the cognising self becomes pervasive as far as the objects of perception appear in their essential nature and become one with the self, much in the same manner as the reflection does with the object that has the capacity to receive it.

The phenomenon of knowledge may be said to be a union of the subjective and the objective waves of consciousness in the sea of all inclusive universal consciousness. This supersensuous knowledge is technically called *Anubhava* which implies the subject as becoming what the object is.

Remembrance is a complex phenomenon. It requires an object-a reproduction or representation of what has already been an object of some kind of determind cognition. Some of the objects of determinate cognition merge back into universal consciousness soon after cognition but the other continues to have separate existence with their associative time, place and limited momentary individual perceiver. They remain wrapped up in either a subconscious state or in the permanent aspect of the individual self exactly in the manner in which the abhasas, which get merged into the universal consciousness, live there. The object in the state is called '*Samskara*'.

How does the phenomenon of remembrance arise? When the revival takes place the object shines as associated with the time of former perception and the feelings of pleasure and pain which it then aroused. This is united with

the momentary self-luminous self as identical with the body or the vital air, etc., according to the nature of the things remembered. The self-luminousness of the experience which reappears at the time of remembrance remains as much unaffected as the light of a lamp does remain when it illumines its former object in cojunction with other new lights.

The unification of abhasas is the work of the permanent limited perceiver, -the Mahesvara-the remembering self, which retains within all the former experiences with which their associated objects and appears at the time of remembrance as identical with the body or the vital air, etc., according to the need to the occasion.

In this connection, a difference is observable in recollection and remembrance. Recollection requires the old separately manifested *Abhasas* to be collected again as pointed above. Remembrance involves the re-unification into one whole of the old Abhasas which formed constituent parts at the time of perception with the new ones. The work 'Jnanam' is used with different meanings in different contexts in *Siva Sutras*.

Jnanam Bandhah[12]: How knowledge is bondage is explained here. 'By ignorance the world is bound.' Here knowledge is referred to limited knowledge. The limitation of knowledge is two-fold: (1) Knowledge which conceals the real nature of the self. (2) Ignorance due to want of knowledge of identity with Siva. It is this kind of knowledge that makes one think that he is finite. This kind of ignorance (Ajnana) is called Akhyati-consciousness of being a limited being.

Jnanam Jagrat[13] : This is the first consciousness of an object. This is awareness of knowledge obtained by cognition from the other organs of sensation.

Jnanam annam[14] : This is that kind of consciousness of one's own being (Svarupa Vimarsa)

Jnanadhisthanam Matrka[15]: Matrka is the basis of knowledge. Matrka is creative of the world and she is in the form of letters from 'A' to '*Ksa*'. She associates the feelings

of sorrow, joy, desire, etc., with cognitions of limited knowable which consists of the three malas or three limited states of consciousness: (1) Consciousness of finiteness, (2) Cognition of differentiated knowable, (3) Deposits (*Vasanas* of pleasure and pain)-*Karma*.

Through the evolutionary process the infinite and immutable '*Cit*' (Conscious power) assumes various dynamic forms first as universal consciousness and secondly as individual consciousness. It is the individual consciousness that forms ideas out of the 51 *matrkas*-letters A to Ha. The entire spoken language is confined to these letters A to Ha. It may be remembered here that it is the para-consciousness that manifests itself in the form of matrka. The finite self, being conscious of his freewill, uses the matrkas for its liberation from bondage. This is what is meant by '*Jnanadhisthanam matrka*.'

Phenomenon of Action

The limitation of an individual self consists in the limitation of its powers of knowledge and action. It is called '*Svarupakhyati*'' because it is due to the ignorance of the real nature of the individual self. The limitation necessarily involves the limitation of esire. It is the root of all actions or *Karmas* and is called *Karmamala*.

According to the teachings of the *Upanisads* three functions of Brahman are Creation, Maintenance and Dissolution (*Sristi, Sthiti, Samhara*). Trika, in common with the Agamic Schools, believes in two more, viz., obscuration and grace (*Tirodhana* and *Anugraha*). It may be noted here that the last two functions are independent of Karma. the creation is relative and depends upon the *Karmamala* the sum total of limited desire of the limited individual.[16]

It is spoken of as *Karma* because it is the primary cause of all kinds of its associations and experiences. It is the self-arrogation of the individual which is responsible for the attachment of merit and demerit. It is on this the idea of the individual piety or sinfulness is based[17].

It is necessary to point out the distinction between the *Karmamala* and *Karma Samskara*. These may be spoken of as

two aspects of the same thing. *Karma* is like a seed. It requires the fertile soil of self arrogation and the manure of similar actions to help its growth. Unless a person arrogates an action to himself it would not fructify. It is this very absence of self arrogation that keeps the persons who are out of their senses, unaffected by the actions done in that state. Self-arrogation is thus the soil without which the seed of *Karma* cannot grow[18].

When a person practices certain austerities and desires that their fruit should go to the other person for whom he performs them it is the other that gets the fruit and not the former. It is one this that the engaging of priests for prayer, fasting and other kinds of austerities to effect certain desired end is based. The nature of the effect of an action depends not only on the action itself but on the idea with which it is associated. Though the act of driving a car by the pleasure of driving in these two cases will not be the the same becuase of the difference due to the associated ideas.

Karma is associated not with the body but with the limited self and therfore it is not destroyed with the destruction of the body.[19] The state of *Karma* when it is about to assert itself is called the state of its maturity. When once this state is reached nothing can stop it from running its course. This state of *Karma* is technically called *Phalonmukhata*. The fructibility of *Karma* in the latter case can be destroyed by counter action such as charity, austerity, penance and knowledge if they be done long before the maturity or *Phalonmukhata*[20].

Destruction of *Karma* is one of the most essential conditions of the liberation of Soul, though it is not the only condition for liberation. According to the trika conception of *Moksa*, liberation is not only freedom from *Karma* and *Anavamala*, but also through His grace when true light dawns upon him and he realises his oneness with the universal self.

Saiva conception of action is based not only upon the observation of its external objective aspects only but also upon the subjective grasp and analysis of the internal subjective aspect. Action is an expression of the will of the individual.

This assertion is based upon the fact of experience. We experience within some kind of internal stir (Antara Spandana) before the commencement of the series which constitutes the external aspect of the action. Worldly action is an expression of the will. The will is one because of the purpose that it aims at. Action taken in both of its aspects is unity in multiplicity. The unity is internal and subjective and multiplicity is external and objective.

The word Kriya (action) is used not only in the sense of empirical action but also in that of the metaphyscial power of action (KriyaShakti). The empirical point of view does not give us the whole truth but only an aspect of it. There is the Ethical-Point of view in every action because permanent subject that enjoys or suffers the fruits of action in future is the presupposition of ethics.

The permanent subject is a practical necessity because action presupposes knowledge of the thing towards which the activity is to be directed and also remembrance of the past experience of it to determine the nature of the activity.

KriyaShakti is responsible for the manifestation of temporal and spacial orders and therefore it is free from the temporal and spacial limitations. Temporal and Spacial orders shine in relation to the individual mind only. To the universal mind the whole universe shines as identical with itself. In conclusion in may be stated that:

"Icchaiva hetuta Kartrta Kriya."
Will is the cause of all activity and creation.

System of Action

Krama System is another sister development of monastic trend of Kashmir Saivism. It posits 'Kalasankarsini' as that ultimate principle and the highest category of experience. The notion of Kala (Time) is synonymous with that of Krama (Succession).

The indentification of KalaShakti, with the empirical phenomena of succession, involves all categories of experience. Hence, it is designed as Krama Shakti also. In Trika, KalaShakti is poised for bringing about the multifarious phenomena or the manifestation of the temporal phenomena.

The two parallel lines of space and time known as Desadhvan and Kaladhavan originate from 'Kali' or 'Kala-Sankarsini'. It is called Kala-sankarsini because it always appears eager to annihilate Kala. This process is technically called 'Kalagrasa'- Kalasankarsini is perfect consciousness. It is responsible for manifesting two trends constituted by the transcendent-cum-empirical aspects comprehending the entire world of our discourse. In this, there are no formal categories of subject and object. It is said to discharge two functions:-(1) Exhibition of difference within itself and (2) the display of causation process. Its co-existance or equation with Suddhavidya (Pure consciousness) is significant. This suggests that Kalasankarsini is nothing but experience pure and simple. Kalasankarsini is a supra-sequential principle that curbs the tendency for the rise of time consciousness. It is a realm of absolute unity, in which all diversity and opposites lay in perfect union. It is a process of gradual elimination of succession and determinacy. This phenomena is called 'Kali' as it stands for the antological unity of the categories of experience.

> 'Krama mudraya antassevarupaya bahirmukhatah Samavisto bhavati Sadhakah'
> Tatredam bahyatantahpravesh, abhyantarat bahya-Svarupe pravesah avesavasat jayate iti Sabahyantaroyam mudrakramah.

The mind oscillates, alternately between the internal and external. Owing to the force of 'Avesa' one can turn inwards from the external and vice versa. This is called Krama Mudra. Krama means succession of the cyclic consciousness of emanation (Srsti), maintenance (Sthiti) and reabsorption (Samhrti). Mudra is not used in t he sense of merely giving joy but in the sense of sealing up the universe into Turiya state of consciousness. The nature of mudra is an eternal activity- *Samavesa which is external and internal at the same time.* It dissolves all fetters and gives joy of the highest type. Turiya consciousness assimilates to oneself the succession of emanation, maintenance and re-absorpt;ion, which already rest in the self. This process is called Krama Mudra.

The aspirant obtains *'Samavesa'* and becomes *'Samavista'*, *i.e.*, one who has realised the unfolding of the

highest *Shakti* even while he is extroverted, i.e., even when he is experiencing the sense world. One obtains full consciousness of the perfect self by means of *Krama Mudra*.

In *mudra* the *yogin* concentrates successively on the circles or spheres of consciousness relative to emanation stabilising and re-absorption. This is nothing other than Cit Shakti which manifests itself in *Turiya*. It is inwardness in spite of his outward gaze. By virtues of *'avesa'* there takes place in this *mudra* from the external into the internal and then a penetration from the internal to the real nature of the external.

In this connection, *Khecarimudra* may be cited. In this manas' (Mind should be firm and fixed without support, breath firm and fixed without restraint, sight firm and fixed without a glance.

The process of Krama Mudra can be better illustrated by one of Laliswari's profound poems.

Bless be my life
My guru taught me
One simple truth
He said to me
''Enter then within from without''
In that one master-word
Of my Master was I blessed
And so I moved from place to place
A wanderer starting from 'without'
Until I knew that it was
To enter 'within' 'Inner Realm''.

Another Mystic Poem of Lalla

''I wearied myself seeking for him and searching
I laboured hard and strove beyond my strength
I looked for Him; Alas; I saw that his door was shut with bolts
I gazed and gazed with longing in my heart
With silence in my Soul, I gazed and gazed' and the 'Gaze' grew into a 'Glimpse' of the 'Lotus-face'.''

'I renounced the external, way I merged myself in the

Will Divine, and annihilating 'I' reached the supreme abode where nectar flows.'
She, desiring nothing and annihilating 'I' resigned herself to Him in absolute self surrender in longing and love, abide in the Will Eternal.

Paramasiva transcends all Kalas. In order to obtain *samavesa* one has to transcend Kalas and shed his limited nature-Kala is a phase of manifestation.

1. *Nivrth Kala*
2. *Pratistha Kala*
3. *Vidya Kala*
4. *Santa Kala*
5. *Santalita Kala*

The modification of Bindu which follows from a disturbance of its equillibrium (Kshobha) under the stress of divine Shakti gives rise to five kalas which appear as it were like five cancentric circles with greater and greater expansion. These Kalas which precede furhter progressive modifications called tattvas and bhuvanas bear the names of Nivrtti (outermost) pratistha vidya. Santi and Santyatita (in most). This represents one line of the evolution of bindu as that of the objective order (urtha) and the other is represented by the evolution of Nada. The whole manifestation is divided into five kalas or phases.

Nivrtti kala: It is formed mainly of prthvi tattva and has 16 bhuvanas or planes of existence.
Pratistakala: This is the 2nd kala counting from the lowest kala, viz., *Nivrttikala*. This consists of 23 tattvas from *kala tattva* up to *prthvi tattva*, and contains 56 *bhuvanas*.
Vidyakala: The kala contains 7 Tattvas from *Purusatattva* up to *Maya tattva* and 28 bhuvanas.
Santakala: This contains 3 tattvas, viz., *Suddhavidya, Isvara* and *Sadasiva* and 18 *bhuvanas*.

Santyatitakala-This is comprised of only Siva and Shakti tattva and has no bhuvanas. Pramsiva transcends all kalas. The total bhuvanas is 16 plus 56 plus 28 plus 18, i.e., 118.

Reflection

It is an accepted maxim in philosophical discussion that one should proceed from the known to the unknown. Known things will have some common characteristic features. From a knowledge of known things one can anticipate or postulate some unknown things in any serious thinking. We may know many things but we may not have a complete picture of a thing unless we have a comprehensive perspective of its position in the whole scheme of things. We may easily understand something by our intellect but we may not be able to appreciate it. Appreciation requires something more than mere understanding. Appreciation is generally spontaneous. We may see a beautiful picture or a work of art. We may exclaim 'Oh, this is wonderful' even without having the knowledge or the technique of art. In the same way, we will be able to appreciate the inner reality of the whole universe by reflection.

This is possible by man even with his limited capacity and scope, to reflect the form of the universe by enlarging his vision of comprehensive outlook-(Bhavyadrsti in the universal scheme of things) and to appreciate things properly in its true perspective. In this respect, the theory of reflection in the mirror has a suggestion to teach us in the process of reflection. Sometimes the analogy we apply may also create difficulties but we can make use of it to the extent of its application to elucidate our point. In this respect the analogy of Bimba Pratibimba nyaya will be helpful in understanding the theory of reflection. Mirror reflects the form of any material object that is placed before it. The reflected form of the object in the mirror depends upon the shining purity of the reflecting mirror. The greater the shining capacity of the mirror, the truer the reflecting even a much bigger thing like an elephant in its diminutive form, according to its size. The mirror does not undergo any change. The mirror will reflect only the form and not the qualities of the reflected object. Cotton and fire reflected in a mirror co-exist without their antogonistic qualities coming into play. Mirror requires an external light to reflect whereas the universal mind does not require such a light as it is self-luminous.

The analogy of reflection in the mirror holds good to the 'Cit' in so far as the mirror and the human mind have got similar characteristics. 'Cit' reflects the universe. Universe is the objectified content. Our experience of the universe is conditioned by five principal elements viz., Earth, Water, form, touch and sound. The reflection in the mirror is confined to form only but the reflection of the universe in cit (mind) is of a different character. The mind has got the sense organs to reflect even the qualities or attributes of the thing reflected. The will enables us to understand and to appreciate, the object and the qualities. The mind and the senses are confined to understanding and appreciation to a certain extent. It is only when we rise up to the conscious level, we can reflect and appreciate fully the reality of the object.

In reflection, the five sense organs are dependant upon the all comprehensive universal mind (Maheswara) and infinite consciousness. Our understanding by mind is conditioned accordingly to the predilections of the mind. That is the reason why we cannot appreciate several things in their true colours. Those who have developed the power of the sense organs and the thinking faculty are capable of deep understanding and appreciation. They possess uncommon powers. The Yogis have developed such powers.

The probelm of reflection is based on metaphysical significance. the supreme reality is an evershining infinite 'Cit'. The entire universe is the outcome of the desire of the supreme reality and is also an object of reflection of his infinite cit. The reflection of the universe in cit is different from the reflection ina missor. The misor, the reflected article and the image or reflected form are three different objects, whereas the entire universe is the outcome of the desire of the absolute reality and is also the object of reflection. So, the metaphysical interpretation of this universe and the reality leads to identity of subjective and objective aspects.

The transcendental reality is the source for all these reflections wheter these are subjective or objective. The analogy of Bimba Pratibimba will be helpful to interpret the emotional aspects of pleasure and pain of the individual.

When the concious mind comes in contact with the objective factors of the external world and contemplating,or recollecting or reflecting in the internal mind we enjoy or suffer pleasure and pain. Evaluating and reflecting in their true perspective in the scheme of things we find that these are fleeting flux and not inherited factors in our life.

Reflection of these various factors leads to temporary vibration in the nervours system of our physical body by which we feel or have agreeable or disagreeable excitements. When a particular reflection is over, vibration changes accordingly. If we reflect properly the effects and the after effects of the changes will be diminished proportionately leading to clear understanding and peace of mind.

Philosophically conflict and friction is the outcome of duality. There will not be antagonism unless we have two opposing ideas. Our intellectual attainments, sensations and perceptions are based on dualism; when the aspirant is able to cross over this duality he gradually steps into non dual infinity which is the native state of his existence. Every means, whether the analogy of Bimba Pratibimba nyaya or Abhasavada, meant to lead the aspirant to that identity of consciousness may be adopted to achieve the end.

Supersensuous Experiences

Utpalacharya states that the means to the realisation of the ultimate is not knowledge or cognition but recognition (Pratyab-hijna) and that it is not the unknown but the known. It is a new way to the realisation of the ultimate metaphysical reality, the Mahesvara. The realisation consists not in the actualisation of the potential, not in the attainment of something new, not in the knowing of what was unknown before, but in penetrating through the veil that makes the Mahesvara appear as the individual of which every one is immediately aware and in recognising the Mahesvara in the individual. He holds that the individual is free. Freedom is the inner being of the individual but it is hideen by the veil of ignorance. Ignorance has to be removed to recognise it as identical with the reality[21].

Aesthetic experience is an inner perception. The state of aesthetic experience implies the elimination of any measure

of time, space and causality. Aesthetic experience presupposes a preconstituted knowledge on the part of the spectator of the psychic reactions, etc., which are normally felt before a given situation. This knowledge is in part innate and is in part acquired through the experience of one's own observation of the reactions of others. Spanda is the movement the inner rhythm of aesthetic experience.

There is also an elimination of ego in aesthetic experience which is as it were equivalent to spiritual experience. It is transcendental in nature because the apprehension of the aesthetic object transcends the forms of human intellect. It is got intuitively when a connoisseur contemplates on a beautiful work of art. Aesthetic thought is here described in proper setting of the system of monistic Saiva philosophy of Kashmir. Abhinava Gupta has put the aesthetic experience at the second transcendental level of experience (Ananda of Shakti) which a Yogin reaches in *Turyatita Samadhi*.

During aesthetic experience the subject is completely absorbed in the object contemplated and the whole of the reality which surrounds him disappears from his view. The same thing mutatis-mutandis occurs in mystical experiences in the sense aesthetic experience and spiritirual experiences are similar in their nature but they do differ in regard to their endurance. Spiritual experience is positive and deliberate[22].

These methods are recommended for going up to the highest bliss by concentrating on the aesthetic enjoyment, *viz.*,

1. ***Rasadharana***-concentrating on the savour of eating and drinking.
2. ***Sabdadharana***-concentrating on the aesthetic enjoyment of music.
3. ***Manosankalpadharana***-concentrating on whatever pleases the mind.

From the bliss arising from the pleasures of eating, drinking, etc., one should infer the nature of Bhairava and become filled with bliss and is drowned in it [23].

In order to appreciate and to enjoy anything beautiful or wonderful one must have taste (*Abhiruci*). He must approach

with a sense of aesthetic appreciation (*Sahrdayattva*). He must have responsive imagination (*Bhavana*) and capacity to identify himself with aesthetic object (*tanmatrabhavana-yogyata*). Lastly, he must have intuition (Pratibha). Such aesthetic attitude will greatly help an aspirant in his endeavour to obtain spiritual experience.

Mystical Experience involves the annhilation of every pair of opposites; everything is reabsorbed in its dissolving fire. Sun, moon, night, day, beautiful, ugly no longer exists in it. The limited 'I' is completely absorbed into Siva, the adored object. Everything vanishes from the field of consciousness. All mystics, after realisation of self, will have '*Sarvatmabhava*'. This is found to be a normal experience with them.

By comparison with asthetic experience the compact homageneity (*Ekaghanata*) of mystical experience cals for uncommon force or energy but Aesthetic Experience on the other hand is attaine by people endowed with gentle mind.

Mystics of all ages have been on the path of Bhaktiyoga. Bhakta (devotee) develops an intense feeling of oneness with the beloved. He delights in meditating upon Him and feels agony in moments of separation. That sort of feeling consciousness leads to union.

Religious Experience marks the complete disappearance of all polarity. The Yogin remains as it were isolated in the compact attitude of his consciousness far beyond any form of discursive thought[24].

Path to perfection is a slope rather than a staircase. Elimination of worldly desires under the influence of inner culture in the form of meditation or otherwise is a sine-qua-non of any spiritual progress. The gradual evolution of human soul in the direction of absolute reality is an integral spiritual movement.

Devotion is not necessarily emotion. Devotion is the capacity to identify oneself with an object and recognise one's basic unity with that object. Devotion which is a preliminary and unavoidable moment of religious experience postulates the complete abandon of the subject to the object

of worship-God Paramasiva-who although being (innermost) according to Abhinavagupta, with the thought which thinks Him, becomes in religious moment as if transcendent to it and separate from it.

It is the very moment that thought (*Vimarsa, Samvit*, etc.) which in reality is nothing but subject becomes the object of thought, i.e., when it is meditated upon, etc., it transforms itself into the images of ego (*Aham*), self (*Atman*), consciousness (*Samvid*), God (*Isvara, Paramasiva*, Siva, etc.)

Religious devotion therefore implies a constant drive towards the end which is outside it and as such is the very antithesis of aesthetic experience which is perfect self-sufficiency. Self-transcendence by devotion is the highest type of God Experience. '*Paramesvara Visaya Vaivasya Samavesa rupe*.' *Moksha* is the realisation of supreme consciousness-liberation from bondage. *Moksha* according to Pratyabhijna system is a returnto the original state of perfection and purity of consciousness. Abhinavagupta describes it as follows:

> ''When thus the imagination of quality has vanished and he (the released soul) has surmounted the illusion-Maya-he is merged in Brahma as water in water as milk in milk.''
>
> ''When thus through contemplation the group of elements has been resolved into the substance of Siva, what grief, what delusion, can be fall him who surveys the universe as Brahma.''[25]

The yogi who has thus realised the universe as the phenomenon of his own consciousness becomes merged in the absolute. Absolute self-luminous conscious citi is the source of the universe. It comprises all powers.

It emanates the universe out of its own freewill. It has got absolute independence and is unconditioned by space, time and form. This integrated power in its unrelated state is called *Anuttara* (the absolute), *Vimarsamaya* (Self-consciousness of the supreme), *Parasamvit* (Soverign conscious power), *Paramasiva* (Supreme being). This reality has two kinds of operative processes-External and Internal. External operative force is called '*Prakasa*'.

Internal operative force is *'Vimarsa'*. Proceeding with these two operatives it assumes the form of duality. In External form the same conscious power moulds itself into gross objective universe. The internal operative force in the form of self-luminosity remains entirely subjective. This subjective aspect is transcendental. The manifested gross material universe which is not separated from this reality is the immanent aspect. The same reality is said to be in transcendental aspect-(*viswottirna sthiti*) and in immanent aspect (*visvatmaka sthiti*).

The Supreme being or the absolute reality manifests the gross material universe out of himself for his pleasure. He plays the objective and subjective roles as *Grahya* and *Grahaka*. The entire gross universe is the objectified entity (*Griahya*) and the finite selves are the spiritual entities (*Grahaka*).

The finite selves with their psycho-physical bodies enjoy pleasure and pain according to their merits and demerits along with their previous residual traces. The entire gross material universe in the object of enjoyment and suffering. In fact, the sentient finite selves and the nonsentient objective world are not quite different from each other as the same Suprem Being assumed the form of finite selves and the material universe out of himself and on his own accord and allows the individual selves to conditioned state of bondage with enjoyment and suffering. Apparently this looks to be a wonderful self-contradicting phenomena.

The supreme being is potentially undivided, uncontaminated and bereft of suffering but in the form of finite self these three aspects are quite evident. The power of consciousness in spite of its self luminosity and all comprehensive ability descended step by step and finally assumed the form of emotional mind (citta). The self luminous conscious poer (cit) is reduced to emotional mind (citta). The association with this conditioned emotional mind is jivabhava (conditioned self hood).

The transcendental reality assuming duality accepted the immanent aspect while assuming the manifested world.

The reality which is all consciousness becomes conditioned selfhood by virtue of limitation of powers or conditioned factors, viz., the three impurities or defilements (the three malas-Anava, Mayiya and Karma), the five Kancukas (limitation of powers), the subtle body (Puryastaka) and the physical body with pranaShakti. When all these conditioned factors are eliminated by unfolding of the Shakti, the finite self becomes Siva himself. Even in this conditioned state with the limiting adjuncts (Grahaka Bhava) the finite empirical self perfoms the five fold act of manifesting, enjoyment, contemplation, obscuration and dissolution. In this way, he performs the five processes like Siva. In spite of these limiting adjuncts the spiritual entity potentially possesses bliss; conscious power, intellect and action force. Besides these he has the form of 36 categories moulded through his emanation. This is the glory of all powerful supreme being.

We have different schools of thought in philosophy. These different systems are equally valid and they express partially several aspects of reality.

The finite self perfoms eternally the five actions (Panca Kriyas), viz., emanation, protection, absorption, obscuration and grace in a limited sphere like the Lord, unconsciously. Whenever he rises, he realises these five actions in detail, his mind will turn inside into subjective understanding and appreciation. In course of time by the development of his faculties and through his inward elevation he attains self luminosity leading to self realisation. In this state of mind, it retains all emotional impressions. The same mind having the feeling and understanding of the spiritual realm progresses step by step and finally assumes innate spiritual elevation. This is called 'Cidanandalabha'.

Having attained this state, the aspirant may perform all his temporal duties according to his station in life. In spite of his worldly or terrestrial action, he will be deeply rooted and experience the undivided innate blissful state again and again. Through this constant and unbroken experience of his spiritual elevation he attains 'Purnahanta' the absolute identification of self-existence. This is the inner manifestation of the innate conscious power technically called

''*Cakresvaratva*''. To attain this end in this life pratyabhijna system of philosophy is recommended.

References

1. Paramarthasara, 57.
2. Tantraloka, I, 205.
3. Tantraloka Anhika, III, Sloka 281.
4. *Sivadristi*.
5. 2nd Unmesa Sutra, 10.
6. *Sivasutravimarsini-Sutra*, 4.
7. *Pratyabhijna Hrdaya-Sutra*, 2, 10.
8. *Arhika*, III, Sloka-7.
9. *Indian Philosophy*, Vol, I-135.
10. P. Mr. II, 2.
11. *Vijnana Bhairava*.
12. *Sivasutra*, III, 2.
13. *Sivasutra*, I, 8.
14. Sivasutra, II, 9.
15. Sivasutra I. 4.
16. T. A., VI, 56.
17. I. PV., II, 149.
18. T. A., VI, 85.
19. *Ibid.*, VI, 103.
20. *Ibid.*, VI, 102.
21. *Bhaskari*, Vol. III, Introduction, cxc, VI.
22. *Dhvanyaloka* A. I, 190.
23. *Vijnana Bhairava*, Verses 72, 73 and 74.
24. I. P. V. V. III,pp. 350-1.
25. *Paramarthasara*, Verse 51-52.

10

Operation of Mind: Buddhi, Ahankara and Manas

We must make an analysis of the psychical process to understand what these three--*Buddhi, Ahankara* and *Manas* are. When we perceive a thing and think or speak of it, saying 'it is so and so' it is a cow, for instance-our experience of this perception of a cow as expressed in words or expressible, i.e., conceived or thought of, involves a complicated process which consists of at least four clearly defined operations, even though they may not always be realised as thus defined at the time one has the experiences, not only on account of the great swiftness with which these operations are gone through, but also because of their simultaneousness which is not unoften the case. They may be stated as follows:

> The first operation is that of the senses, sensation as it is called; (Alochana in Sanskrit[1]). In this very first operation, there is involved another, namely, that of what may be called Attention, without the co-operation of which there can be no sensation at all, as is known to all from experience,-even when what are called the objects of sense perception are in relation with the senses.

Apart from this operation of the 'Attention'-which operation may be considered as practically one with that of the senses, inasmuch as the latter can never work without it, and which therefore need not be separately noted here for our present

purpose, although we shall have to take it into consideration later on-there is another operation, which as it were builds up, or rather carves, the image of the object to be perceived and thought of, out of the whole blocks of sensations which are, at the time, pressing upon the experiencing subject from all sides.

This operation consists in 'desiring'[2] *i.e.*, seeking for and 'selecting'[3] a certain group, to the exclusion of others, our of the confused and confusing heap, with a view to or with the intention of making a particular image or a particular object of consciousness with this specially marked out group.[4] For instance, as I am perceiving my cow, I am having, crowding upon me, a whole host of other sensations as well-those affecting me as the surrounding scenery, the blue of the sky, the green of the meadow, the singing of birds and so on. These are all being left out and only those affecting me as the cow are being sought and singled out and built into the image of the cow.

This 'desiring for, this seeking and singling out a certain special group from among a whole crowd of sensations with the intention of building up, with the selected group, the image of an object (or, which is the same thing, the object itself)-this is an operation which is quite other than and different from the first operation of mere sensation. It is the second Operation in the process leading to the perception of my cow so as to be able to think and speak of it. It is what may be called the 'Image-making' or Imaginative operation-the operation, in this instance, of imaging forth the cow with the ingredients of a particular group of sensations 'desired for' *i.e.* sought and slected out of a whole mass of them.[5]

It is an operation of image-making from another point of view also-I mean the standpoint of modern Western Psychology. For, according to the findings of that Psychology, the process of sensation consists in receiving by the senses not a completed picture extended in space, as, for instance, the colour or colours of our cow, like so many patches stretched out in space, but like so many points of that colour or those colours. The senses give us what is technically called a manifold-the manifold of the sense.

Now, in order that these colour-points may be made into a whole-a whole patch or patches of colours-assuming a particular shape and form, namely that of a particular cow, there must be a second operation in the psychical process by which, these 'points of sensation,' the manifold of the sense, are gathered together and made into such a whole of a particular shape and form-in other words, into a picture of image.

However, the image-making constituting the second operation in the psychical process would not alone enable me to speak or think of the object of my present preception as a cow. For what I am actually perceiveing, i.e., the actually given of the sense, is no more than a mere colour-form (supposing I am only seeing the cow but not hearing it make a sound or produce any other sensation in me, in which case the imaginative operation would include also a synthesising or concreting process to be noticed later) which is tretched out in space assuming a particular shape either moving or stationary. To transform this mere picture, which is hardly better than one on canvas, or than that of a cinematograph show, it must be endowed with various other properties as well, solidity, life and so on.

Now these properties the sense now in operation, *viz.*, that of sight, is not perceiving when it is revealing to me the cow's presence as a patch of colour or colours stretched out in space. They are supplied from somewhere else, namely, from the memory of my personal experience of the past, stored up in myself as a particular individual or person, *i.e.*, out of myself. There is absolutely no other source but myself from which they can be supplied. Nor can the elements supplied be anything else but a part of my own personal self as built up by an with elements supplied out of experiences I have had as a particular person born and brought up in a particular situation or situations. That is to say, before my mere colour-form, carved out of the block of mere sensations, can be transformed into the live object I am thinking of as my cow, it has to be endowed with something of myself.

Not only this, it has to be assimilated to and identified with[6] what is in myself as a particular person. For how can

I think or speak of the present object as 'cow'unless I realise it as something similar to such an experience of my own in the past-an experience which is now part of myself? Again, how can this assimilation and identification be possible unless and until the new experience be taken up into myself-brought into the midst of what is me and mine? Thus, not only the mere image be endowed with a part of myself, before it can be perceived an thought of as my cow, but the image itself will also have to be brought into me-into my own self. That is to say, to use the somewhat dry language of philosophy, it has to be referred to what is already me and mine.

It is this endowing of the sensation-image with part of myself and assimilating it to what is already in me, which constitutes the third operation in the psychical process giving me the perception of my cow. But even this operation does not quite give me my cow, so as to be able to think and speak of it as a cow-saying' What I see before me is a cow'.

Before I can speak thus of the now assimilated image, I must not only make a comparison with other cows I have seen and known in the past as may personal experiences, but also refer it to the species cow. Till this is done I can never speak of the image which is being perceived as a cow, which statement only means that it is one of a species called cow. But whence do we get this idea of a Species? I have never experience such a thing as cow as a Species as one of my personal experiences-I have known only particular and individual cows. There must be in me a standard of reference which has this experience of the Species; and it must be impersonal in the sense that its contents as such-*i.e.* as abstract or general ideas such as that of a species, of triangularity for instance-cannot be pictured by the individual mind of a person such as a Rama or a Jones, in the same way as a particular thing or act can; and therefore, it must be beyond the range of personal experiences which any of us as Rama or Shyama, as John or Jones, may have had in the past. It is only be referring to this standard that we are able to form a judgement such as-''It is a cow''.

This reference to such a standard is the fourth operation in our experience of thinking and speaking of an object of

perception as 'such and such a thing and not such and such another thing'-'as a cow and not as a horse or dog.[7] Now, of these operations, the first is, as is obvious, the one which is carried on by means of what are called the senses-they are the means of gaining experience in so far as this first operation is concerned.

Corresponding to these means of the first operation, there are and must be for the other operations also what act as such means. And it is these means of the three subsequent psychic operations which are respectively called the *Manas*, the *Ahankara* and the *Buddhi*.[8]

Manas is what 'desires' *i.e.*, seeks for and singles out a particular group of sensations from among a whole crowd of them, and builds up particular images there-with; or, to use a different metaphor, carves an image out of a whole block of sensations given by the senses at the time. From another point of view it is what synthesises the discrete manifold of the senses, and builds up 'mental images'of them.

Ahankara is what gathers and stores up the memory of personal experiences, and 'identifies' and 'assimilates' the experiences of the present, of which experiencess the sum total, thus held together by it, constitutes what we realise as our personal 'Ego'-as the individual and particular 'I' of the every day life of limited experiencers, such as human beings ordinarily are. For, in so far as this 'I' is personal and peculiar to a man as Rama or Jones, -in so far as it is nothing but this-it is only an aggregate of these personal experiences either as memories or as actualities regarded as oneself. Ahankara is, in other words, what makes the 'artificial' or 'made up' 'I' of an individual, as distinguished from the real and inner-most 'I' which every one is as Parama Shiva. The artificial 'I' is only produced by the identification with and assimilation to the real Self of the now produced notself.[9]

Finally, 'Buddhi' is that which, holding in it such general ideas as do not from the direct object of experience as concrete facts,-facts which one can definitelv picture to oneself, like, for instance, the mental image of a particular cow or that of the performance of a particular act of

kindness, ideas, in other words, which lie in the back-ground of, and are thus beyond, the personal Ego' *i.e.*, the *Ahankara*-not only supplies that standard of reference which is needed for the formation of judgement, but also serves as the means whereby concrete experiences are, as it were, taken up upto itself for such reference and comparison. *Buddhi* may thus be spoken of as the impersonal or superpersonal state of consciousness, or experience in a limited individual (still as limited).

It is perhaps this state of super-personal experience, this *Buddhi* of the Hindu philosopher, which, at least in some of its aspects, is now being recognised in the West, by what has sometimes been called 'Abnormal Psychology,' as the subconscious or sub-liminal self of a man. That such a state exists, indeed that all the states and their respective means or instruments mentioned above exist, in the depth of a man's being, can be ascertained, apart from all reasoning, by direct experience, if we are to believe the Hindu Philosophers, at least those of them who have, in addition to theoretical knowledge, practical experience as well, *i.e.*, the Yogins of the right kind, (not those distorters and torturers of the body and performers of juggling, hypnotising and such like feats for the delectation of the public, who also have come to be known by the name of Yogins, speciailly to the Western tourist) and who repeatedly assert the possibility and truth of such a direct experience.

While the Yogins claim-they having trained their whole life, spiritual, mental, moral and physical, in a particular way-to be able to have this experience at will, others, even in the West, would seem to have had it as occasional glimpses over which they have tittle control. There is the remarkable example of Tennyson who, it is reported in one of the volumes of the Nineteenth Century, would rise to a state of consciousness in which he would feel as though all that constituted his personal 'I' as Tennyson had entirely vanished and would realise himself as above all such personality. He would get into this state, it is also reported, while slowly and mentally repeating to himself his own name-a remarkable practice which was very similar to the repetition on the part

of the Yogins of particular words, or syllables of words, and of which one of the objects is said by the Yogins to be that, while it keeps one is a state of wakefulness, it also brings on a state of perfect peace and quiet resulting from the rythmic movement of the repetition.

For the whole secret of Yoga, which is held to be the means of gaining the direct and first hand experience of super-sensible realities, at first reasoned out or even learnt merely on faith as philosophic or religious truths, is that while the consciousness must be maintained at the very highest pitch of keen and tense attention, free from all feeling of dullness or sleepiness, it must also be absolutely free from all disturbance and movement caused by an uncontrolled passion, a feeling of anger or of hate or a curious interest, or even by an unmastered bodily condition. However this may be, that Tennyson would occasionally experience, while slowly and mentally repeating his own name, a state of impersonal or super personal consciousness, which was not unlike the *Buddhi* of the Hindu Philosophers, would seem to be clear.

Buddhi is not entirely or absolutely inconceivable. We all of us probably have often had an experience which may, as hinted at above, give us an idea as to what the experience of *Buddhi* may be like,- in so far only as it is an experience in which there is no definite and clear realisation of the 'I' or personal 'Ego.' This is the experience which is sometimes had, when on waking up from a state of deep and profound sleep, a man opens his eyes and is conscious only of what just meets the senses, while yet he is quite oblivious of himself as an 'I'- as such and such a person. Buddhi is not unlike this experience, inasmuch as there is in the Buddhi no thought of the 'I' as yet, the latter having already been suppressed in the Purusha-Prakriti state when the Experiencer, as it were, fell asleep.[10] Buddhi comes into manifestation from Prakriti, as the Experience, as it were, wakes up, following the same or a similar law or principle which we find in operation in our daily lives, as our consciousness passes from a state of sleep to one of wakefulness.[11]

Now the reason why one wakes up from a state of deep and profound sleep is, as will be readily seen, some disturbance

in the body-either something from outside affecting the body and bodily organs or some change arising in the internal condition of the body itself, say, its being refreshed with rest, that is to say, its being revivified with fresh life and vigour, things which mean nothing else but some change in the condition of the body itself.

This is so, because sleep itself is due to a change in the condition of the body-of the 'flesh' with which the 'Spirit' finds itself identified in feeling and experience. There can be really no sleep to the Spirit. It finds itself asleep, it is only because it identifies itself with the 'flesh' in feeling and experience. And it is only the sleeping of the flesh which can at all affect it, and make it also fall asleep.[12] This being the condition of falling asleep,-this change in the condition of the body with which the Spirit is identified-the waking up from sleep also depends on some change in the bodily condition. As following this law, the sleeping Experiencer of the *Purusha-Prakriti* state, wakes up into a new consciousness again, he does so only becuase there takes place some change, some disturbance (*Kshobha*) in the *Prakriti* which served the Experiencer in the *Purusha-Prakriti* state, as his body, and with which he had already identified himself in feeling and thus fell asleep.

It would be interesting to discuss here how this disturbance-this Kshobha, as it is technically called in Sanskrit-at all takes place in the *Prakriti*, which, being inert, cannot of itself move. But we cannot enter into this discussion here as it involves the consideration of various other questions which can be cleared up only as we go on. For the present, it will be enough to say that it is produced by the action or will of the Experiencing Entity which, or who, has for his experience all the separate *Prakritis*, of all the limited *Purushas*, as a collective whole. Such an entity in regard to and *Tattva* is called its Lord (*Tattvesha*); and it is the Lord of the *Prakriti Tattva* who creates 'disturbance' in the *Prakriti* or an indivudual *Purusha*, so that he may wake up and start on the round of limited life, of mixed experience of pleasure and pain, and thereby realise his moral worth, his merits and demerits, to the fullest extent. For we must not forget that

the Universe to be comes into existence for a moral purpose the true nature of which we shall see later on.[13]

Leaving these questions for the present then, what we have to grasp her is that, according to the Trika, in order that a *Purusha* may wake up from his sleep of the Purusha-Prakriti state, his *Prakriti* has to be disturbed by an influence other than that of either the *Purusha* himself, who was already completely identified himself with the *Prakriti* and has indeed forgotten himself, or of the *Prakriti* itself which is inert.[14] As the *Purusha* wakes up, this his first waking conciousness after the sleep in or of the *Prakriti*-the consciousness, which is hardly anything more than a feeling of the merest presentation,[15] without anything of the nature of a moving feeling in it-is what is called *Buddhi*.

And as the first manifestation of that type of conscious experience which follows a state of sleep, it is and can be, at this stage and in so far as it is the product of the experiences of the higher states of manifestation, only the memory of the experience of the state which preceded the state of sleep [the meaning of the qualification made here will be understood later]. *Buddhi* is, in other words, what may be called the memory of the Universal 'All this' which formed the Experience of the *Shuddha-Vidya* but afterwards changed into a dim and indefinite 'Something' in the *Purusha-Prakriti* stage. It is therefore the blossoming forth a new of that indefinite 'Something', *i.e.*, of Prakriti.

As such, it is a state of calm but keenly conscious enjoyment, without as yet the manifestation of anything of the nature of either a moving Passion or inert, senseless Stupefaction. It is therefore the manifestation of the *Sattva* aspect of *Prakriti* as its most dominant Feature or Guna. Because a disturbance of the *Prakriti*, by which disturbance alone the new experience of Buddhi is produced, can mean nothing else than (a) that the equipoise in which the three Gunas had hitherto been held, and which alone is the sole being and essence of the *Prakriti*, has been destroyed; (b) that one or other of the three *Gunas* which had been hiterto held in a state of mutual neutralisation has been thrown into greater prominence than the other; and (c) that it is this

prominent Feature thus produced which affects the Experiencer in a way which is other than the merely indefinite vague feeling of the *Purusha-Prakriti* State. That is to say, Buddhi is the 'affection' of the Purusha, as the blissful but unmoring feeling of mere presentation (*prakasha* only), by the Prakriti in that Affective Feature (*Guna*) of heres which can so affect (i.e., in her aspect as the *Sattva Guna*), and which becomes, at the time, more prominent than her other two Features or aspects, both of which are also present therein but held in comparative suppression.

This is a point which should be carefully borne in mind if one is to understand properly the teachings of the Trika and of the Sankhya. When they speak of any one Guna being more prominent than the others in a particular manifestation, they do not mean that the others are altogether absent from or entirely wanting in that manifestation, but that they are there though only in a comparatively subdued condition.

And as the *Buddhi*, being such a manifestation of the *Sattva Guna*, is a glorious vision of ideas, (Dhi) *i.e.* the memory of the 'All-this' at this stage, it is a state of pure knowledge or Intelligence in which the feeling is one of bliss no doubt, but without anything of a moving, reacting or passional nature in it. The Sattva is-as has been intimated above and as may be now pointed out in passing,- the originator of both calm pleasure and enjoyment (rather of a blisful feeling) and also an exalted state of consciousness in us. Indeed it is the latter which is the real character of an affection by the *Sattva*, the feeling of bliss being but a concomitant result of it.[17]

Further, as this experience of the Buddhi is one in which there is only the notion of a mere existence-of only the fact that certain things or ideas are[18]-without any thought of an 'I' on the part of the Experiencer or any movement of a passion, it is said to be an experience of Being only (Satta-Matra,): a fact which may account for the name of its chief Affective Feature, namely the Sattva, which literally means Existence, i.e. mere being or mere presentation.

So far we have considered Buddhi as the product of only the factors which come into manifestation, in the evolution of the Universes prior to the individual having any experiences

of the concrete sense objects. Buddhi has other contents as well, which are derived from the later experiences of the individual. These are called the Samskaras-the refined and, as it were, the distilled essence abstracted out of the concrete experiences of one's daily life.[19] These will be considered later. For the present it is enought for our purpose to know

(a) that Buddhi is what may be spoken of as the memory of the *Shuddha-Vidya* Experience produced by the revivification of the dim and indefinite 'Something' of the Prakriti to which that experience had been once reduced;
(b) that it consists of General and Abstract ideas which as such cannot be pictured by the individual mind of a man in the same way as can a concrete thing, a particular cow for instance, or a concrete act, a particular act of kindness for example;
(c) that, remaining in the background of or beyond the personal consciousness of a man, as Rama or Jones, it acts as that standard a reference to which is needed before one can ascertain the nature of a concrete object of experience as belonging to one 'Species' or another and can form a judgment about it;
(d) that, finally, it is an experience of calm joy and pure Consciousness, of mere presentation as such, in which one is quite oblivious of the limited Individual Self as the 'I' of the Experience, and in which there is as yet no moving feeling.

It is produced from the *Prakriti*, as said above, in much the same way as, and for a similar reason to that which, brings on, in our dialy life, a state of wakefulness, following upon a state of deep and profound sleep.

From Buddhi is produced the above mentioned *Ahankara*. Its manifestation from the Buddhi, *i.e.* its realisation as an Experience after that of the Buddhi, may again be likened to the stage immediately following that self-oblivious Consciousness which we sometims have on waking up from a state of sleep, have seen, which correponds in some

respects, as we have seen, to the experience of the Buddhi. It comes to be realised in much the same way and for similar reasons. On waking up-in the sort of case we have taken for our example-first there is the Consciousness of the surroundings, without the thought of the Self as the 'I' of the experience. Then the thought turns to oneself and there is the conscious experience, 'I' am so and so'.

The manifestation of *Ahankara* is not unlike this. It is the realisation of oneself as a particular person as the 'I am so and so-after the experience of the super-personal Buddhi merely as 'these things or ideas are,' without the thought of the 'I' in it.

From this it will be seen that the *Ahankara* is not a mere and abstract 'I', but it is always an 'I am so and so'. Indeed in our individual experiences as particular persons what constitutes our 'I' has absolutely no other meaning except an 'I am so and so'-I am this body, these thoughts, these emotions, here at this place, now at this moment, and so on,- the 'so and so' of the experience being either explicitly formulated in thought or being there implicitly as the basis of the experience, but always indentified with and as oneself.

In our daily life this 'so and so' consists of the experience we have had from childhood upwards-the 'I' or 'Ego' of every one of us having been built up by these. Such an 'I' is, other words, an aggregate of these experiences and of their concrete results-the abstract and general results of which are the nature of *Buddhi*, being beyond the personal Ego,- stored up somewhere in the depth of our being, from where, as has been pointed out above, are contributed those elements in our daily experience which go towards transforming the sense manifold into something more than what is actually 'given' by the senses.

But at the stage we are now considering, the 'so and so' of the Ahankara cannot be those, for these are had only at a later stage of manifestation. It can, at this stage, consist only of such general elements or aspects of the already experienced *Buddhi* as are particularised for the purpose And this particularisation takes place in obedience to the same or

a similar law which we find in operation in our every day life. It is a process, as will be readily seen, of selecting a special section out of a general whole and then being 'engaged' on it so as to make it one's own either as a particular object of thought or a particular field of operation. It is, in short, a process of selection and of making what is so selected one's own, as 'my and mine' or of building it into one-self as the 'I',-as for instance, when the body consisting of materials particularised from a general whole, and built into one's self, is regarded as the 'I' of a man.

Following this process, a special section or aspect of the Buddhi is selected and is regarded by the experiencing entity as particularly its own and there arises the experience 'this is mine or these are mine', 'I am this' or 'I am so and so'-there is, in other words, the experience, of what may be called self-apperception.

This realisation of one-self as the 'I' and as the self and owner of a 'particular this', as distinguished from the 'All-this', is what is meant by the production of the Ahankara. Ahankara thus produced consists,-at this stage, let me repeat, and in so far as its elements are personal ones,-of a particularised aspect or aspects of the general Buddhi, and constitutes the 'particular this' or the 'so and so' of the experience. In other words, it is, at this stage, only the notion of a mere some body, a limited mere 'I am,' (asmita-matra) both as a 'being' and 'possessor,' and not I am 'Rama' or 'Jones' (na tu Chaitro Maitro vsham asmiti). This difference which there is between the Ahankara thus con-tituted and the Buddhi consists in the fact that, while the former is the experience 'I am all this and all this is mine'', the latter is simply the experience ''all this is'', without as yet the realisation of an 'I' or 'mine' in reference to it.

As *Ahankara* exists by making its own certain selected and specialised elements either as a possession or as itself, it is essentially a thing of which the function is what may be called 'appropriation' or self-arrogation' or identification-in Sanskrit, *Abhimana*-by engaging itself in, or intently fixing the thought on, what is so selected (Abhi, on, about and Man, to think or feel). Indeed, *Ahankara* may be said to be only this

power or energy of 'self-arrogation'-of building up materials into an 'Ego'; and, being a power, it is a product, ultimately, of Shakti through the intermediate Prakriti which obviously is a mode of the Divine Energy. It is this Ahankara which, according to the teaching of the Buddha also (as represented in the Pali Pitakas), holds together the ingredients of Nama-Rupa making up an individual being.

Finally, *Ahankara* is what may be called a static condition, to a certain extent at least, of the individual existence, inasmuch as there is as yet very little movement in it. It is the State or Experience of Self-realisation as the personal Ego, just preceding the state of movement, in much the same way as the state of Self-recollection, following the Self-oblivious consciousness of the first waking up from sleep of our illustration, is a state of comparative motionlessness preceding movements which are to follow directly. It is a state of experience of what may be called a mental stock-taking on the part of the now limited experiencer, viewing round and realising, as it were, what he is and what he can do; and as such it may be said to correspond to the Sadashiva state of the Pure Way, mentioned before. [20]

It is a state of forming resolves at to what to do, by a survey and realisation of what one is and is capable of doing-by feeling oneself as a somebody with a will to do. It is thus a state in which, as in the Sada-Shiva-Tattva, the will aspect of the Divine Shakti is most manifest. But it is also a state in which, as said above, the Experienceidentifies himself with the 'so and so' of the experience. And as this identification means-unlike the Sada-shiva state where there is as yet no all this or some this-some movement of thought and feeling, as it were, towards and all round the 'so and so', it is a state in which there is already manifest, to some extent at least, also that affective feature of the *Prakriti* which can affect the experiencer as such a moving feeling, i.e., the *Rajas Guna* which was more or less suppressed in the previous Buddhic State.

Ahankara is an experience in which the will aspect of the Divine Shakti and the *Rajas Guna* of the *Prakriti* are the more dominant elements.[21] *Rajas* is that Affective Feature of

the *Prakriti* which affects primarily as a moving feeling, or as some form of activity. Its affection is 'painful' only in a secondary sense, just as the blissful effect of *Sattva*, which affects primarily as Prakasha-'revelation' or 'light', i.e. mere presentation-is only secondary.

Although *Ahankara* is an experience in which the Rajas is in more prominent manifestation, it contains in it the other two Gunas as well, only in a subdued and suppressed form, in the same way as there are the Tamas and Rajas in the Buddhi, even though Sattva may be most prominently manifest it it. Indeed *Prakriti*, being but the Gunas in a state of equipoise, all its derivatives, such as the Buddhi, Ahankara and the others to be mentioned later, cannot but have in them all the three *Gunas*, even though it is only one of them which is prominently manifest at a time while the remaining two subsist in a subdued form. This is a point which should never be lost sight of, if one is to understand the *Trika*, or the *Sankhya*, doctrines in regard to these later phases of manifestation.

From Ahankara again is produced the above mentioned Manas. What has been already said about *Manas*, it will be seen that it is a state of activity-it being busily engaged in building up images, as fast as the senses supply the manifold of the external universe. But this is not its only function. It has many activities besides. For it is also that something in us which constantly moves from sense to sense, as what is called attention, and co-operates with the senses before the latter can 'give' us anything at all. There may be the whole world before us and the senses in contact with and acted on by the different stimulating features of that world, yet they may not produce any 'sensation' whatever, if what is ordinarily called 'mind' is absent from them-if one is, as it is put 'absentminded.'

The senses, therefore, must receive the co-operation of this something vaguely called mind before they can at all act. Nor can this 'mind' be any other than what builds up images out of the 'given' of the sense; that is to say, it is none other than the Manas; because Manas is the factor which comes into operation immediately after the manifold of sense is

given, all other elements necessary for the perception of a 'thing' as a cow or a horse, being supplied afterwards. First the picture is built and then it is substantiated with and assimilated to the other necessary materials of previous personal experiences held together in and as the personal 'I' or *Ahankara*, and compared with the general ideas of the *Buddhi*-and indeed gone through several other operations in the other and deeper factors of our nature as will be seen later. If any 'instrument' has to co-operate with the senses before they can at all give us anything, it must be this picture-maing instruments, that is to say, the *Manas*; because *Manas* as it were lies next to the senses and intervenes, so to say, beteen the senses on the one hand and the *Ahankara* on the other, with the *Buddhi* lying beyond it still, as can be inferred from the successive operations of these. Nor need we suppose that the something which obviously does and must co-operate with the senses and which is referred to vaguely as 'mind' or 'attention', is other than the image-making and concreting *Manas*, lying, as it were, between this later on the one hand and the senses on the other.

There is no ground for such a supposition. we are never conscious of the existence of such a thing, but it is far simpler and far more natural to suppose that what co-operates on the one hand severally with the senses,-thus receiving from them all the manifold elements they can supply-and, on the other, gathers them together and builds them up into the concrete images of perception, Should be one and the same thing.

Manas is, in this sense also,[22] a concreting and synthesising factor. Not only does it put together the 'manifold' supplied by a single sense as so many points or 'pinpricks' and build them up into an image, but it also 'puts together' and concretes the various sets of manifolds supplied by the different senses and makes of them a single concrete image.

Thus it is, that *Manas* is intensely active and restless[23] as it moves constantly, on the one hand from sense to sense, and on the other from the senses to the *Ahankara* to which it 'hands over' the sense-manifold after it has been transformed into images to be presently endowed with other

elements by the Ahankara itself from its own store-house. Manas is, in other words, a state of activity-a Kinetic State-following that of the comparatively Static Ahankara. It follows the Ahankara in much the same way-and for more or less the same reasons-as the state of Self-recollection, i.e., the second state on waking from sleep in our example, is followed by that of activity when a man begins to move or move about.

The mutual relation of the three States of Buddhi, Ahankara and Manas may not inaptly be illustrated, at least in certain of their aspects, by the behaviour of a cat or a tiger when catching prey.

Let us suppose that our tiger was sleeping. Then suddenly he is waked up by the movements of some animal he can devour; and he is all awake, only eyeing his prey and without any thought of himself. This may be likened to Buddhi.

Then, he makes a resolve to kill the animal and gathers himself up and assumes a crouching position- a motionless state of Self-possession, but one which is going immediately to be followed by one of activity. This is not unlike Ahankara.

The next moment, he takes a tremendous leap and is immediately on his prey, and there is a great struggle and fierce activity. This is not quite a bad picture of the Manas. This illustration would be still more complete if we could suppose that our tiger remained simultaneously in the three positions-existing simultaneously as three tigers, the last as the outcome of the second and this of the first.

We must not forget that when *Manas* is produced from *Ahankara* and the latter from *Buddhi,* neither this nor the *Ahankara* ceases to exist, but on the contrary they remain what they have always been, even after their respective products have come into existence.

Although so active, Manas is not an experience in which the Rajas, the Affective Feature of the Prakriti, affecting primarily as a moving feeling (moving the experiencer into activity of some sort)-is most manifest. For the activities of *Manas* by themselves produce neither any intelligent and

illuminating results, nor any moving feeling of pleasure and pain. The images which the *Manas* builds up by its activity are by themselves never of an illuminating nature; *i.e.*, they do not and cannot reveal themselves independently to the experiencer. Before they can be so revealed and realised as objeccts of perception, they will have to be taken up, as we have seen, not only to the *Ahankara* but also the Buddhi without whose intelligent light they would be but dark forms, unseen and unknown by theExperiencer, and the efforts of the Manas but blind and 'stupid' gropings in the dark. [24] Nor can the images built up by the Manas affect, of themselves, the experiencer so as to move him in any way until and unless the experiencer identifies himself with them by *Ahankara*, i.e. by making them his own in feeling and experience.

The *Manas* by itself, being thus an experience of activity in the dark, unseen and unrevealed by the light of *Buddhi*, and not moving the experiencer till he identifies himself with it in feeling, is one in which the *Tamas Guna* in the most manifest. Although blind and moving and working in the dark, still *Manas* is an experience of grouping, of seeking, however unintelligently. It is therefore the seat of 'desires'. Indeed *Manas* is 'desire' incarnate. As said above, this manas comes into manifestation from the Ahankara.

Power of Action and Sense of Perception

But Manas is not the only product of Ahankara. Two other classes or groups of factors are also produced from it, viz:

(a). *The decad of Indriyas or powers consisting of the* quintad of the Powers or capcities of sense perception and the quintad of the powers of action[25] and

(b). The quintad of general objects of the special senses or the primary elements of the sense-manifold i.e., the Tanmatras, as they are technically called in Sanskrit.

Before considering how these are produced from the *Ahankara*, let us clearly understand what the first group, i.e., the *Indriyas*, really are.[26] By *Indriyas*, the Shaiva Philosopher,

means not merely the physical organs of hearing, feeling-by-touch, seeing, tasting and smelling, and the so-called muscular sense and the bodily organs of action, but also those powers or faculties of the *Purusha*-rather the Purusha as endowed with and manifesting these faculties and powers-which show themselves as operating through or by these physical organs. While they may therefore be spoken of as 'senses' and organs, we must, in speaking of them thus, bear this distinction carefully in mind.

The *Indriyas* are divided primarily into two classes which may be spoken of, in reference only to their physical monifestations but not as they are in themselves, as the sensory and motor nervous systems-in Sanskrit, the Buddhindriyas or Jnanendriyas, the powers of mere perception or the senses; and Karmendriyas, the powers of action.

> The former, i.e., the Jnanendriyas or senses proper, are five, namely: the Power of hearing, the power of feeling-by-touch (in which both the temperature and the contact or tactile senses are included. For reasons for this, as well as for the real notion of the Hindu philosophers, who knew this distinction well, in regard to these two senses now recognised by Western psychologists as quite distinct from one another. The power of seeing the power of tasting and the power of smelling, the power. The Karmendriyas or Powers of action are also five, namely:
> The Power of expression such as peaking the power of grasping or handling, the power locomotion the power of excretion (voiding, spitting, expectorating &c.) the power of sexual action, (comprising all sexual activity, i.e. all activity which a person of one sex is moved to, or does, perform towards another person of the opposite sex, and which, when so performed, results in overwhehming restfulness and of which the real motive, i.e. moving Force or power, is this desire for this particular kind of restfulness.).

In the physical body these five Powers of action happen (of course for adequate reasons which need not, however, be entered into here) to be represented respectively by the

vocal organ, hands, feet, anus (for voiding only) and the sex organ; but it should be clearly borne in mind that these are not the five powers of action themselves.

These physical limbs and organs are not doubt ordinarily the means whereby the operation of the active powers are carried on. Indeed, they have been evolved for the purpose by the Purusha desiring to act in these five ways. But if any of these may happen to be disabled, the power of action, for which it served as an outward means, may still find some other way of accomplishing its task. If, for instance, the feet are disabled, as they may in the case of a cripple, the power of locomotion, which is a superphysical power, may find an outward means in the hands with the help of which a man may be moving about-not so efficiently certainly as with the feet, which have been evolved specially for the purpose through ages of practice, still effectively enough within limits.

Similarly, while the five physical organs of the ear, skin, eye, nose and palate represent, and serve as the outward means of operation for, the five senses of perception, the latter are not only not identical with them but are not even absolutely dependent on them. In India it has been always recognized that there are certain ways, known to the Yogins, whereby they can accomplish all that can be done by means of these physical organs without the use of the latter. In the West too, it is not unknown to hypnotists that the hypnotised subject can perceive things-specially can smell and taste-evey when no use of the special physical organs ordinarily necessary for the purpose in made.

Now, these Powers of the Spirit-five powers of perception differentiated from a general power of mere awareness and five of action, i.e., the ten Indriyas-come into manifestation, as said above, from the Ahankara and they do so simultaneously with the Manas. The way they are produced is as follows:

> We have seen that the Manas is the seat of desires, or rather Manas is the Purusha when it has reached that state of manifestation in which it is endowed with or has developed desires. Now these desires are

always either to perceive in one or other of the five ways of perception; viz: to hear, to feel-by-touch (heat or cold, smoothness or roughness and so on), to see, to taste,and to smell; or, to act in one or other of the five ways of action viz: to express (to speak), To handle (to grasp or hold), to move about, to excrete (to void, expectorate and so on), and to act being prompted by a sensual impulse with a view to and to remain still when so enjoinging what is 'loved' and is felt as one's own self.

In other words, desire, as represented by Manas, can never exist by itself. It is desire either to perceive or to act. And therefore the moment there arises such a desire in the Purusha when it has reached the Ahankara Stage, and therewith Manas is produced, that very moment the powers, *i.e.*, the Indriyas, to perceive or to act are also evolved. And as the desire, i.e. Manas, arises, and can arise, only in these ten forms-five for perception and five for action-the ten Indriyas are also produced, Simultaneously with the Manas as Desire, in their tenfold forms.

Not only this, the moment The five Indriyas of perception are produced, what are called the five *Tanmatras*, that is to say, the five primary elements of perception mentioned above also come into manifestation from the same Ahankara. Because the Ladriyas can have really no meaning, and really no existence, whatever without the objects with which they are inseparably correlated. The Indriya of hearing has, for instance, no meaning without something to hear, that is, some sound.

Similarly, the *Indriya* of feeling-by-touch, seeing, tasting and smelling have no meaning without a simultaneous reference to something to feel-by-touch, something to see, taste and smell. Therefore the moment the Manas arises as desire, the Ahankara takes a triple form, as for instance. I desire to-see some-colour.

In this experience, the 'I' is the Ahankara in the background; and the three forms of its manifestation are the 'Desire' which is *Manas*, the Seeing which is the *Indriya*, (in this case of vision) and the Notion of some colour which is the

object of perception. That the Manas as desire and the sense of sight as a power of the Purusha are the modifications of the Ahankara will be readily seen.

The object also-the notion of some colour-can be nothing else but only a form of the Ahankara realised as a thing projected outside, as there is no other source from which it can come to the Ahankara, and as it is its own perception: for anything that is any body's own is really a part of his own Self as a person, *i.e.* of his Ahankara. In later experiene such a thing can, in a certain sense, be 'given' from outside first and then woven into the Ahankara and made its own. But at the stage we are now considering there is no such experience possible; and therefore this 'perception' which is the 'own' thing on the part of a particular Ahankara can be evolved only from itself.

Thus, it happens that with the manifestation of the five Indriyas of perception there are also evolved, from the Ahankara, the corresponding objects of perception. But these objects at this stage can be, every one of them, only of a most general character, that is to say, they can be only the general mental conceptions of:

Sound-as-such, as distinguished from particular forms of sound i.e. sounds of various pitch, tone and so on;
Feel-as-such, as distinguished from the varying forms of it, experienced as cold, warmth and heat, hardness, softness and the like;
Colour-as-such, as distinguished from particular forms, varieties of shades of colour,-red, green, blue and so on;
Flavour-as-such, as distifnguished from particular forms of flavour,-sweet, bitter, sour and so on; and
Odour-as-such, as distinguished from particular forms of odour-fragrant, foul and so on.

Because, in the first place, there is as yet no reason why there should be a perception, even a mental perception, of any one particular form or shade, rather than another, of any of these sense objects. Such particulars are perceived only when, at a later stage with the experience of a physical world, we have these particulars as the 'given' of the

experience, so far as these are supplied by these purely special senses of hearing, feeling-by-touch, seeing, tasting and smelling.

The very fact that we can ever form the general ideas of these sense-objects, i.e. of sound, temperature, colour, flavour and odour as such, as distinguished from the particulars of these, shows that these must already exist somewhere in some part or aspect of our nature as facts of experience; and remaining there serve as a standard, reference to which alone can enable us to talk of the particulars in purely general terms. If the general notions of the particulars of each sense object were not present in our minds, there would be no chance of our forming these from the particulars 'given' by the senses as the physical facts of experience the particulars being all that we thus get-for that would really mean the very impossible task of building up something which we have never known, the creation of a thing which is totally different in kind from what we have already experienced in some shape or other either in parts or as a whole. And surely we never experience in the physical world, by means of the senses as represented in the body, any such thing as colour ingeneral or colour-as-such, sound-as-such, and so on. These, therefore, must already be experienced in some other state, before the particulars of physical experience can ever be referred to in general terms.

They are experienced at the stage we are now considering, when they are produced from the Ahankara, as mere general notions of somethings heard, seen and so on, because-and this is the second reason-these general notions of the particulars of the special senses only cannot belong to the generals of the *Buddhi*, which contains the general ideas not only of these special sense particulars but of all things particular.

The general of a special sense is no doubt general in regard to the particulars of that sense only; but it is itself only a particular in regard to what constitutes the contents of the *Buddhi*-it being but a particular aspect or facet out of a number of aspects which make up a thing, as the latter must necessarily have other aspects as well. The general

notion of the 'cow', that is, cow as a species, is not merely the notion of colour-as-such or sounds-as-such but a something which possesses both colour as-such, and sound-as-such, besides many other attributes all no doubt of a general character; for a particular cow is a thing which has particular colours, sound of a particular sort and also other attributes of which each is only a particular form of a general type. The notion of the cow, therefore, as a species, is a general notion in which the generals of colours, sounds and the rest are still further generalised into what has these even as so many particulars. Thus the general of the particulars of a special sense is only a particular in regard to the general of the Buddhi and is thus different from the latter.

It is only these generals of the sense-particulars which come into manifestation when the pure 'I am' of the Ahankara experiences itself as a being desiring to hear, to feel-by-touch, to see, taste or smell something, as they alone can be the objects of the perception now desired, they being specialised from the generals of the Buddhi by means of, or through, the intermediate experience of self-realisation, as 'I', that is, as the *Ahankara*.

They come into manifestation simultaneously with the *Buddhindriyas* as the inevitable second term of the indissoluble relation which subsists between the senses and their objects. These general notions of the particulars, which latter alone are 'given' by the five special senses as represented in the body, are called the *Tanmatras*, i.e., the general elements of the particulars of sense perception; (lit. That only). These *Tanmatras*, therefore, are, as said above, the following:

1. Sound-as-such (*Shabda-Tanmatra*)
2. Feel-as-such (*Sparsha-Tanmatra*)
3. Colour-as-such (*Rupa-Tanmatra*)
4. Flavour-as-such (*Rasa-Tanmatra*)
5. Odour-as-such (*Gandha-Tanmatra*).

As they thus come into manifestation, there are also produced at the same time-from the same Ahankara, but as the esults of the reaction of these-the Karmendriyas mentiond above. How they are thus produced may be shown as follows:

There is a tendency in us that, when we hear some

> one speak, we often want to respond and speak back. This instinct is seen very strongly preserved in certain lower animals: in jackals, for instance, so that when a jackal hears another cry out, he also instinctively responds and howls back. There are some birds also which possess this instinct in a marked degree; so much so that fowlers in certain parts of India take advantage of it, and find out the whereabouts of such birds by either making a tamed bird of the species utter a cry or by cleverly imitating themselves the cry of the bird. The moment this is done, all birds of the species in the neighbourhood begin to respound at once and the fowlers spot them exactly.

Following this tendency, when, with the evolution of the power of hearing, sound-as-such is realised, there is also the realisation, on the part of the spirit (as it now at this stage is *i.e.*, the Purusha with these powers only but still without a body) of the power to respond; it desires to respond i.e. to speak out in response to the sound heard, and therewith the power to respond that is to express (the Vag-indriya) is evolved.

Then, we find that if anything tickles us or we feel too hot or too cold in any part of the body we instinctively put our hand to that part-there is an instinctive desire to handle that part, rather, to handle what so tickles up or makes us feel thus hot or cold.

Following this instinct, when the Sparsha-tanmatra is realised, i.e. the sensation of Feel-as-such is produced, there arises also the desire to handle what so produced the sensation and therewith the power to handle, i.e. the Hastendriya comes into existence.

Similarly, when we see a thing suddenly bursting into view, there is an instinctive tendency in us to move or run away from, or, as in some cases, towards, it. No doubt it is now greatly checked in us by ages of training and education. But it can be seen strongly present in lower animals. and following this instinct, when, with the evolution of the power of Vision (*Darshanendriya*), the colour-as-such or Rupa-

Tanmatra is realised, the power to move away from or towards it, i.e. the power of locomotion, the Padendriya, is developed.

When a thing is suddenly put into our mouth the first and instinctive tendency is, not to see how we may like its taste, but to throw it out or eject it. A similar tendency gives rise to the power to discard from our system, which at the stage we are considering is still without a physical body, the moment the sensation of Flavour-as-such is experienced with the evolution of the sense of taste.

Finally, the experience of Odour-as-such gives rise to what is activity really in a negative sense. For it is an act of enjoyment and therefore restfulness, and no movement such as activity generally implies. And it comes about in much the same way as when, with all the other senses closed and inactive (as the situation at the superphysical stage of manifestation we are considering must be regarded to be) we are made to smell some odour which is more or less of an indifferent character and to which odour-as-such may, to a certain extent, be compared. Such an experience leads neither to an activity of responding as when hearing a sound, nor of handling, locomotion, nor throwing out and rejecting. If anything, it puts one to rest and sleep in a state of passive enjoyment.

Thus corresponding with the five special senses or *Jnanendriyas* and as their reactions on the *Purusha* there are produced the five powers or capacities to act, i.e., the five *Karmendriyas*, which are:

1. The power to respond by making sounds or speaking-the *Vagindriya*
2. The power of handling-the *Hastendriya*
3. The power of moving away from and toward, i.e., of locomotion-the *padendriya*
4. The power of discarding or throwing out, the *payvindriya*, and
5. The power of being passively restful and enjoying something by which one is at the same time overcome and prevented from moving, and being united with which one feels as though one has realised one's self-

one's very heart's desire and does not want to move out, as when uniting sexually, i.e., embracing or otherwise;-the *Upasthendriya*.

From *Ahankara*, then, there really evolves a threefold production, viz:

1. *Manas* and the Jnanendriyas (Mind and senses)
2. The *Karmendriyas* (Powers of action) and
3. The general objects of the *Jnanendriyas i.e.* the *Tanmatras*.

They are however not to be regarded as things existing independently bythemselves, but as the endowments of the *Purusha* which, at this stage, is Ahankara together with, or enveloped in, these, as well as the *Ahankara* in itself as such, the *Buddhi* behind it and all the rest, standing, as it were in the far back-ground. The individual as thus endowed may be termed the 'Soul'.

References

1. *Sankh. Kar.* 28; What is given be sensation or Alochana is absolutely unspeakable *i.e.*uncommunicable to others, as it consists of an absolute particularity. Hence, it is said that it is Tattva-kau.
2. *Tantraloka*, Ahn, ix. For the various meanings of *Sankalp* see also Appendix VI.
3. Vachaspati Mishra, *Tattva-kau.*, 27.
4. *Sankh. Chan*, 27.
5. *Mahabharata*, xii. 247. 9. See Appendix V. (Chap. 254 of Kumbakonam edition).
6. *Tantraloka, Ahn*. 9. See *infra* passage quoted, Sankh. kar. 24. *Abhimana* means 'identification' in thought and feeling; also assimilation, and appropriation or self-arrogation. All other meanings, such as pride, vanity and the like are derived from this primary meaning. There can be no pride or arrogance in regard to anything unless the same is thought of and felt as one's own, as belonging to oneself.
7. *Tattva-Samasa*. Although beyond the actual realisation by the consclousness of the individual as Rama or Jones, Buddhi, from the Trika point of view, is not entirely unknown. Only it cannot be pictured to one's limited personal consciousness in the same way as a concrete thing can; *Tantral*. with *Viv.*, Ahn. 9. For a discussion from the Hindu point of view of the old, old question whether there are any general ideas

at all, apart from and other than those gradually built up by our personal experiences, in the same way as the ideas of the concrete are built up, see Appendix VII.

8. *Tantraloka,* Ahn, ix, with *comm, Prat. Vim.*, III, i, 12.
9. *Tantrasara*, Ahn, 8; *Hindu Realisation*, pp. 142-148.
10. Ante, p. 81, Note 3.
11. *Yoga-Varttika*, on ii. 19.
12. The real Yogins of India maintain that they as Spirits can be fully conscious, even when the body lies quite asleep, by dissociating themselves in thought and feeling from the latter.
13. See *infra*; and also *Hindu Realism,* p. 124.
14. *Tantrasutra*, Ahm., 8.
15. Yoga-Bhashya on ii. 19.
16. Tattva-Sandoha 15; Tantral., Ahn. 9.
17. Sattamatra.
18. Sankh. Su., II, 42. See also Vijnana on it. I have fully expl-ained in Hindu Realism how Samskaras are produced. See *Hindu Realism.*,pp. 103-106.The Buddhists call *Samska-ras*, or, as in *Pali*, *Sankharas,* also by the name of Sesa Cheta-sika which is very significant, as it literally means the last remnants or final results of mental operation.
19. *Yoga Bhashya,* ii., 19 with the *Varttika* on it.
20. Ante, p. 74.
21. *Tattva-Sandoha*, 14. Tantral., Ahn. 9.
22. Ante, p. 95.
23. Bhag. Gita, vi., 31.
24. Compare the famous saying of Kant that perceptions (*ans-chauung*) without conceptions are blind.
25. According to the Buddha also the Indriyas are the outcome of *Ahankara*. Comp. *Samyutta Nik.*, XXII., 47. 5., P.T. S. Edn.

11

Lal Ded and Shaivite Movement in Kashmir

The saint poetess Lalleshwari, popularly known as Lal Ded (1335--1385 A.D.), is by far the greatest litterateur produced by Kashmir. The real history of Kashmiri poetry begins with the great lady of the land. She composed delectable *vaakh* (short, crisp sayings) which were the characteristic of the earliest verse in the Valley. *Vaakh* achieved its culmination in her time. Shitikanth, who lived 100 years earlier and also wrote *vaakh,* was perhaps the first well-known poet of Kashmir.

Lal Ded was born in 1335 A.D. in the time of Udyanadreva. Her parents lived at Pandrethan, the old capital of Kashmir in Ashoka time, four miles to the south-east of modern Shrinagar. She is said to have been married in Pampar, and to have been cruelly treated by her step mother-in-law, who nearly starved her. She came out from her in-law house and wandered the country singing and dancing in half nude, or even nude condition.

While she was roaming about naked, shah Hamadan arrived in Kashmir. One day, She saw him from a distance, according to the common Muslim tradition cried out "I have seen a man," and turned and fled. Thereafter she soon wore clothes and recognised Shah Hamadan to be a man and freely associated with him and other Muslim saint of the time. She

died at an advanced age at Bijbihar, 28 miles to the south-east of Srinagar, just outside the courtyard of the Jami Masjid, her grave is shown today.

Lal Ded represented the Trika philosophy and was the most towering pillar of the Shaivite tradition. However, it was only in 1779, more than four centuries after her death, that 60 of her *vaakh* were first discovered and compiled in the Sharada script by the great scholar and researcher Bhaskar Razdan. They were published by the Research and Publications Department, Srinagar, thus removing the dark mask of time behind which this eminent poetess had remained hidden for ages. It was left to Sir George Abraham Grierson and Lionel D. Barnett to later trace more of her *vaakh,* edit them and get them published in London in 1920 under the title of *Lalla-Vakyani.*

Lalleshwari is not only the greatest saint-poetess of Kashmir but also a profound Shaivite philosopher, sage, seer and creative genius so far unsurpassed by any other Kashmiri thinker. The middle of the 14th century was a period of reorientation of religious and moral values in Kashmir. Sanskrit being the language of the learned, the common man used a form of Prakrit which did not differ much in essentials. The impact of Islam was being felt by the people.

However, for nearly two centuries earlier, the new religion itself had been so much conditioned by the teachings of Mahayana Buddhism and Upanishadic thought prevalent in Central Asia and Persia that a new cult of Islamic mysticism emerged in the garb of Sufism. This class of 'wandering minstrels', with their humanistic approach to religion, found a ready response from the people of the Valley. Later, Kashmir itself produced a number of mystics and saints who, by virtue of their teachings and selfless lives, became the most shining specimens of true religion and morality.

Lalla was born at the village of Pandrethan (ancient Puranadhisthana), five kilometres from Srinagar. She was married at the age of twelve to a young man in a Brahmin family but her mother-in-law treated her cruelly. The latter reproached and scolded her on the slightest pretext, but she

bore all the taunts and insults without a murmur. Her mother-in-law would serve food to her by putting a lump of stone in her plate over which she spread a thin layer of cooked rice to make it look quite a large heap. Lalla ate the scanty rice, quietly washed the stone and put it back in the kitchen. She has made reference to this in her sayings thus:

Ho'nd maertan kina kath,
Lalli nalayvath tsali na zaanh.
(They may kill a big sheep or a tender lamb,
Lalla will have her lump of stone all right).

Among the miracles performed by Lad Ded is one connected with the birth of Nund Rishi, her junior contemporary. According to tradition, the new-born baby did not suck at his mother's breast for three days. The anxious parents, unable to grasp this phenomenon, resorted to the usual remedies but in vain. Then, all of a sudden, Lalla appeared at the house, took the babe in her lap, put her own pep into his mouth and whispered a line into his ear. The baby immediately began sucking:

Yina mandachhukh na, chana chhukh mandachhaan!
(Ashamed thou wert not of being born! Shouldst thou fight shy of sucking now?)

How Lal Ded, on being accused of infidelity to her husband following the incident of the ''pitcher of water'', came to the end of her patience and left her home and hearth never to return, is common knowledge. The incident has been recorded by all chroniclers and does not need repetition in detail. The simple truth is that her routine of going to fetch water from the *ghat* in pre-dawn hours was nothing but a tryst with God, on whom she used to meditate at a quiet spot away from her home, the shrine of Natakeshwa Bhairava at Zinypor village. There she held her daily communion with Lord Shiva. But even such excursions into the realm of the soul were misconstrued by the dirty mind of her mother-in-law.

Shaiva Yogini

Lalla was a Shaiva *yogini* of Kashmir; that is, she was a professed female follower and teacher of Shaiva Hinduism,

as understood in that country in her time, the fourteenth century A.D. The specialised Shaiva system she learned was a mixture of revelation and philosophy, popularly known as the Trika (triple), because it propounded a triple principle: *Shiva, Shakti, Anu*; or *Pati, pasha, pashu*.

> The first of these categories of the Trika Philosophy contains highly technical terms describing the principles of the Shaiva philosophy of the Kashmiris, which for the present may be explained as Shiva representing the One Reality. His creative power as an insuperable aspectof Himself, and His creature the limited individual soul as a mere existence a ''non-spatial point''--''a point is that which hath no part.''
> The second category indicates that the founders of the Trika were Pashupata shaivas, because it refers to the doctrines and principles of that sect of the past, whereby the limited individual Soul (*pashu*, lit., cattle) can be released from its bonds (*pasha)* only by Pashupati (Shiva as Lord of the Flock, i.e., of limited individual souls).

The Trika Philosophy first made its appearance about 900 A.D. as a thoroughgoing monistic (*advaita*) Philosophy, claiming, however, to be revelation (*shruti*) from Shiva himself as Shrikantha of the Himalayas (Kailasa).

It has been pointed out that the old Hindu philosophers could not get a hearing unless they connected their philosophic reasoning directly with a recognised God and so could be regarded as orthodox; and in this case, no doubt, the philosophy preceded the revelation, and not the other way round, as the Kashmiris still claim. What really happened appears to have been this.

The older Shaiva doctrine taught in Kashmir was dualist (*dvaita*), and more than probably as the result of the visit of the great apostle of monism *(advaitavada,* non-dualist path), Shankaracharya, before 850 A.D., the Kashmiri doctors *(pandit)* were induced about that time to change the system, and composed, or as the Kashmiris say re-introduced, a pure or essential monism (advaita-tattva, principle of unity).

Shankaracharya was himself a Shaiva, in spite of his Vedantic teaching and upholding of Brahman as the one self-

existent Being, and was influential enough to found during his tour in the Himalayas a monastery at Badarinath, and to be commemorated by the great Shankaracharaj Temple on the Takht-i-Sulaiman at Srinagar in Kashmir. Having decided on the change, the Kashmiri Shaivas set up, after the sectarian fashion then coming into vogue, an Agama Shastra (Treatise on that which has come down, tradition), now believed to be revelation in the form of *Shiva-Shatras* (*memoria technica* of Shiva, i.e., of Shaiva doctrine).

There are besides two other "revealed" *Shastras*, which formed the basis of Kashmiri *advaita* or monistic Shaivism, viz., the *Spanda Shastra*, which contains an amplification of the Shiva-*Sutras,* chiefly by way of commentary without going into philosophical questions and the *Pratyabhigya (Pratyabhijna) Shastra* (treatise on the continuous recognition by man of his identity with Shiva), which formed the philosophy (*darshana,* view, reasoning) of the Trika. These three books form what may be called the canon of Kashmiri Shaivism. The first of these, the *Agama Shastra,* is believed to have been delivered as revelation by Shiva Himself. Vasugupta, the author of the second, the *Spanda Shastra,* also claimed to be merely repeating what was revealed to him. Somananda, a contemporary of Vasugupta, expounded the philosophy in the third, the *Pratyabhigya (Pratyabhijna) Shastra*.

The date of Vasugupta as a teacher can be fixed with some certainty as about 800-850 A.D. His chief apostle was Kallata Bhatta, who worked about 850-900 A.D. and promulgated the new doctrine by means of explanatory treatises and teaching to pupils, the chief of whom are known as far as Bhaskara of the eleventh century. Bhaskara wrote a well-known work from the revealed unphilosophical point of view, which was passed on by his son and pupil to Abhinava Gupta, a great Shaiva writer, who in the eleventh century combined the revealed and philosophical views, and became thereafter the chief authority on all matters relating to Kashmiri Shaivism.

It was the philosopy of the *Pratyabhigya (pratyabhijna) Shastra* that dominated the Kashmiri Shaivas. With the third in scholastic descent from Abhinava Gupta, the activities of

the School came to an end by 1200 A.D. The point of importance, therefore, that arises in the present connection is how far the doctrines of the School had sunk into the professed followers of its teaching, and were carried on, in the absence of additions to its literature, in the fourteenth century, when Lalla Yogishwari (great Professor of the Shaiva-Yoga practices) learnt and conveyed the religion and philosophy to the public in the popular verse. It is to be observed, that Ramanuja, the greatest madieval Vaishnava teacher, and most powerful master of propaganda after Shankaracharya, who influenced all Hiduism, including the Shaivas, paid a visit to Kashmir between the days of Abhinava Gupta and Lalla, some effects of which seem to be visible in the latter's verse.

Sectarian Philosophy

The Trika is a Shaiva sectarian philosophy, evolved in Kashmir in the Middle Ages, and contains very much that is to be found in the old Sankhya teaching of philosophic stages in the cosmic development, and in the tenets of the Shaiva Pashupata and Vaishnava Pancharatra Sects, and also in the early Shakta doctrines. As the examination of the Trika philosophy proceeds, it will be seen that perhaps the aptest label for it is to call it a philosophy of Human Experience, *i.e.*, Empirics, a description which also fits the old Sankhya.

In discussing any system of Advaita Philosophy or Monism, including that of the Kashmiri Shaivas, as it appears to them, it is necessary always to bear in mind that it treats the Self or Soul of a being and the Supreme as one and the same, whereas the Dvaita Philosophy or Dualism holds them to be separate entities. The Philosophic System now to be considered is the Trika, or Advaita Philosophy of the Shaivas of Kashmir. It is also necessary to remark here that, following the usual Indian custom, its professors and teachers tick off the points of their argument and number them under various headings and even sub-headings: such as the five aspects of the creative power *(shakti)* of the supreme Shiva; the thirty-six stages in cosmic evolution, or essences of things that exist (*tattva)*, which are again differently divided into eight or ten groups, each further subdivided; e.g., the five caus-

ative elements of sense-perception (*tanmatra*) and so on. There is a further preliminary point to be noticed here.

It has been pointed out that about the middle of the sixth century A.D., there began to appear generally in Hindu philosophy a principle known as Shakti, representing the Creative Power inherent in the God-head. This, to the public, New principle was regarded as female, and originated with the Shaivas, in reference to the spouse of Shiva. The original theory was that the impersonal Supreme, that is Shiva, as the Absolute (*Brahman*) in his male aspect, is unapproachable, inert, and inactive, and can only be approached or become active through his spouse or female aspect, Shakti.

Shiva alone does nothing and controle nothing; Shiva combined with Shakti does everything and controls everything. The teachers and followers of this philosophy set up a sect called the Shaktas, and Shaktism became a main component of the religion of the Hindus, and its doctrines permeated not only the Shaivas, but the Vaishnavas, the Buddhists and to some extent the Jains, as well, in varying degrees and forms, *i.e.*, all Hinduism. It naturally appeared among the Kashmiri Shaivas of the ninth century A.D. from the very first.

Mr. J.C. Chatterji, of the Research Department of the Kashmir Government at Shrinagar, issued an authoritative exposition, based on the Sanskrit texts, of the beliefs, ideas and teaching of the Kashmiri Shaivas. In order to understand the doctrine, that was taught to Lalla and is so constantly referred to in her verses and teaching it is necessary to examine closely Mr Chatterji's statements regarding it. Following his argument, therefore, and adopting generally his English rendering of Sanskrit terms, it may be said that the Kashmiri Shaivas commence the argument with which they build up their philosophy by predicating the existence of an abstract Experiencing Principle-It.

In further predication, they identify the Experiencing Principle, firstly with what they term *atman*, which is ability or power to experience. *Atman* is usually translated into English as the true or innermost Self, i.e., ability or power to be or exist (stand out), inherent in every being. But it will

have been observed that the term soul, i.e., ability or power to think, translates *atman* equally well. In the expressions soul, abstract thought, ,mind, the proper sequence would appear to be: ability, power or capacity to think, Soul; actual process of thinking, thought in the abstract; that which thinks, mind.

Secondly, they identify the experiencing principle with *chit* or *chaitanya,* of which terms chit indicates the process of experiencing, perception, intelligence, thought, soul in the abstract; while the term *chaitanya*, a derivative from *chit*, through *chetana*, indicates more definitely an active mental perception, sensation: consciousness: Soul as an experiencing being, experiencer. All this is to say that they identify both the experiencing principle and the process of experiencing with the experiencer, the Ego, I.

Thirdly, they identify the combination of the experiencing Principle, the process of experiencing and the experiencer with *Para Samvid* (the Supreme Experience), *Parameshvara* (the Supreme Lord), Shiva the Benign, and *Parama Shiva* (the Supreme Shiva), He.

The whole predication, on which the Trika Philosophy is based amounts to this. Shiva as the Supreme Lord is one and the same with the Self or Soul of every being, and at the same time with thought and mental perception and the Experiencing Principle, both in the abstract and in the concrete. Shiva is thus It and I and He. Now a predicated existence is obviously a reality, and with equal obviousness it must be changeless, so to the above predication the Kashmiri Shaivas add the corollary that both Shiva and the Self or Soul of every being is a changeless Reality.

They make a further predication that the Supreme Siva, who is also Shiva, underlies, as the Changeless Reality, not only the innermost Self or Soul of every experiencing being, but also all things else in the universe, taken individually and collectively. In other words, Shiva underlies the entire Universe and all its contents. He is, therefore, one and the same in every being and thing in the Universe:

"undivided and unlimited by any of them, however

much they may be separated by time and space."

He is thus beyond the limits of time, space or form, and consequently Eternal and Infinite. He is one and the same as the Self or Soul, every attribute applicable to Him applies to the Soul also.

Out of the predication that the Supreme Shiva, or Shiva, underlies evertything conceivable arises, too, the corollary that He is All-pervading, and because He is beyond the limits of time, space or form, He is All-transcending. From this it follows that He has a twofold aspect: firstly, an immanent aspect, in which he pervades the universe, and secondly, a transcendental aspect, in which He is beyond all universal manifestation. Another corollary arising out of the predication that the Supreme Shiva, or Shiva, underlies everything, is that the phenomenon called the entire Universe, together with its contents, is a manifestation of His immanent aspect.

Power of Shiva

As the Kashmiri Shaivas put it, the Universe has neither other basis nor other ingredient (*guna*) in it. To take the first of these two aspects of Shiva, the immanent aspect, which the Kashmiri Shaivas call Shakti and predicate to be female Creative Power, *i.e.*, power both to initiate and develop, otherwise Energy and Activity inherent in Shiva. This predication makes Shakti an aspect of Shiva, and She cannot be differentiated from Him. She is as much Shiva as is His male aspect. Shiva is both He and She, a Unity in Duality, and a duality in Unity by a line of argument familiar to Christianity.

It will have been observed that Shiva is also a pure abstraction, *atman*; the experiencing principle, the abstract Self or Soul, and thus It, and at the samé time the Experiencing Self or Soul, and thus I. Shiva is therefore also It and I and He and She, a Unity in Quadrality and a Quadrality in Unity.

Such is the argument by which the Kashmiri Shaivas seek to bridge over the gap caused by the difficulty of transition from No-Life to Life, from the abstract to the concrete, from the inanimate to the animate, from the impersonal to the personal, from the general to the individual,

from the inert to the active--a difficulty which confronts all philosophy. Once the bridge is made and the gap crossed, or predicated to be made and crossed as in the case of the Trika Philosophy, so that the inert has become the active, *i.e.*, capable of activity, Shakti becomes logically possible as Shiva's exercise of His energy (*i.e.*, His initiative plus His activity), and thus of His Creative Power.

It will be seen later on, the reverse bridge over the gap from the active to the inert, from the individual to the general, from the personal to the impersonal, from the animate to the general, inanimate, from the concert to the abstract from Life to No--Life-is sought by the practices enjoined in the Yoga Philosophy, which is correlated to the Trika as well as to the Samkhya.

A limited concrete illustration of the idea of Shiva thus elaborated is to be found in self-fertilising plants (Dicotyledon), which have in themselves, as integral aspects of themselves, both male and female organs of generation, and are therefore both he and she. They are also capable of performing acts of their own accord without extraneous guidance, instigation or interference, one of such acts being the act of self-fertilisation. Each is, therefore, a personality, Ego, I.

Lastly, they possess Energy (*i.e.*, initiation plus activity), or they could not perform acts. They therefore possess It. The difference between them and the Shiva of the Trika Philosophy is that they possess It, whereas He is predicated to be It. A similar illustration can be found in some living organisations with the power of locomotion. It will have been observed that the self-fertilising plants also provide a concrete illustration of a Trinity in Unity, as being in themselves both he and she, and thus a Duality capable of perfoming actions and therefore also I. But there is difference between such a Trinity in Unity and the Trinity in Christianity. The plant, as a personal Trinity in Unity, acts involuntarily by instinct (the result of instigation from a source not perceivable by human being) whereas God as a Personal Trinity in unity acts by volition (exercise of will).

The difference between volition and instinct can be thus illustrated. A young cuckoo, captured in England in its first

year, was put into a cage. When the usual time for the annual migration came, it was observed to get into a great state of excitement and go through all the motions of violent flight every night for a series of nights representing the period of the annual migratory flight. This action was instinctive in the sense of being instigated from a source not perceivable by human beings, as there was no other cuckoo about to teach or remind it.

It is now necessary to draw attention to certain difficulties in the way of accurately conveying Indian and Oriental philosophy to Western peoples. They may be briefly stated thus:

(i) on the part of Western scholars, of being sure of exactly comprehending the sense of the Indian and Oriental terms used;
(ii) on the part of Indian and Oriental scholars, of being sure of exactlycomprehending the sense of corresponding terms in the Western languages;
(iii) on the part of both, of being sure of exactly comprehending the meaning of the old writers, especially when they write in verse, often allegorical, or convey their doctrine in the syncopated language of *memoria technica*;
(iv) those arising generally from the use of the same or similar terms in varying senses by successive generations and rival schools of Indian, Oriental, and Western philosophica authorities.

Bearing these precautionary observations in mind, it may be said that *Shakti* being brought into existence in the way above described as the Energy or active aspect of Shiva, the Kashmiri Shaivas proceed to observe that She has an infinity of aspects on Her own account, of which five are primary. They are, therefore, the five Primary Powers enabling Shiva, in combination with Shakti, to manifest Himself by means of evolution or development. These five Powers are, following Mr. Chatterji's rendering generally:

(i) *Chit*, abstract intelligence, self-produced revelation by pure light of intelligence;
(ii) *Ananda*, abstract joy, realisation of absolute bliss,

i.e., of being at rest independently of effort;

(iii) *Ichchha*, will, irresistible will guiding supreme ability to resolve what to do or what to create;

(iv) *Gyana* (*Jnana*), abstract knowledge, consciousness -- without reference to emotion or will, -- capacity for organisation, i.e., for knowing how to bring all objects into relations with Himself and with one another;

(v) *Kriya*, creative power, assumption of any and every form, the principle of Creative Power.

It is predicated that, through the exercise of these Primary Powers, Shiva of His own independent will manifests Himself as the Universe, of which, it will have been observed He is also the basis, the process of development, and the developer. The Universe is thus an expansion of the Primary Powers, or Shakti, of Shiva. All this is strongly reminiscent of the Vaishnava (*Bhagavata Panchasatra*) transcendental doctrine of the self-expansion (*vyuha*) of Vishnu as the Supreme in the course of cosmic development, but without the aid of *Shakti*, as Her evolution came at a later date. Being an expansion of *Shakti*, the Universe can exist as a manifestation of Shiva only when She expands or continues to develop, and it ceases to exist when and so long as She acts in the opposite manner, or contracts, or ceases to develop. *Shakti*, in Her action, shows Herself to be the Principle of Alternation.

Hence, it is predicated that universe must follow on universe indefinitely from and through all eternity. The universes are for this reason further predicated to be "linked together in a series by the relation of causal necessity," *i.e.*, by evolution or development: which is to say that "each successive universe comes into existence as an inevitable consequence of causes generated in its predecessors." *Shakti*, therefore, is held to alternate between manifestation of a development during activity (*abhasa*, appearance) and potentiality for such manifestation during cessation from activity (*pralaya*, dissolution). This alternation is predicated to occur in cycles *(kalpa*, ordered alternation in point of time).

Beings and Things

It follows from the previous argument that the expansion of Shakti builds up the infinite variety of beings and things,

that appear to make up the Universe, out of fundametal principles of evolution or development, or factors called *tattva* (thatness, essence, actuality, principle) in the Trika Philosophy. The *tattvas,* thus, represent points or stages marking evolution or development by the process of presumably successive expansions of *Shakti*.

In this philosophy, they are 36 in number, falling into eight or ten groups, according to the authority consulted, from the ultimate Reality, *i.e.*, Shiva, to the point or stage remotest therefrom; in other words, from the absolute Abstract to the absolute Concrete. These groups can be stated thus, following generally Mr Chatterji's rendering of the Sanskrit terms:

1. The Five Universal Principles (*tattva*). (i) Abstract Experience and also the Experiencer, the abstract I (Ego, *ahankara*) before formulation of 'I am' (*Shiva-tattva,* the principle fo abstract Benignity). (iii) Potentiality of Universal Experience, alternative with its negation, Experience of being as and of the Universe *(Shakti-tattva*, abstract Power). (iii) Being (*sadakhya)*, the condition out of and in which experience of being begins, also *Sada-Shiva-tattva,* the principle of the Eternal Shiva. (iv) Identification (*Aishvarya* or *Ishvara-tattva*, lordliness, might). (v) correlation (*sadvidya*, or *shuddha-vidya*, true knowledge).
2. The Six Limitations (*Kanchuka*, sheath, i.e., of *purusha*, the individual Soul). (i) Power of limitation and differentiation *(maya)*. (ii) Access *(niyati*, restriction, regulation, i.e., of space, the determinant of "where"). (iii) Duration (*kala,* time, the determinant of "when"). (iv) Attention, Interest (*raga*, attachment through interest). (v) Perception without interest (*vidya,* limited knowledge). (vi) Authorship *(kala*, art, power of limited creation).
3. The Two Principles of limited individuality (*purusha* and *prakriti*, the individual Soul and Nature). (i) The Limited Individual Soul that experiences feeling (purusha, the individual). (ii) the Root of all feeling, whether Bliss or inactive feeling, or Delusion or inert feeling *(Prakriti*, She that works forth, Nature in equilibrium).

After this stage, the Trika Philosophy, in tracing the processes of the evolution or development of the universe, shows that it was evolved from a source common to it and the old *Sankhya* Philosophy, which commences with Purusha and Prakriti (Soul and Nature) as its final realities.

Indeed the philosophy of the Kashmiri Shaivas is almost an expansion of the Sankhya, carrying the evolutionary principles eleven points further, all of a transcendental nature, before it reaches its final Reality in the Principle fo Benignity (Shiva-tattva). To continue Mr. Chatterji's grouping:

4. The Three Capacities of Mental Operation (*antahkarana*, inner organ). (i) Intuition, Judgement *(buddhi*). (ii) Self-arrogation with Appropriation (ahankara, "that which builds up the Ego," (iii) Concretion and Imagination upon perception (*manas*, 'that which is ever moving," the Mind).
5. The Five Capacities for Sense Perception, the Five Senses (buddhindriya, capacity, *indriya*, for intuitive knowledge). (i) Hearing. (ii) Feeling, Touch. (iii) Sight. (iv) Taste. (v) Smell.
6. The Five Elements of Sense (*tanmatra*, element, rudiment), the elements which produce (i) Sound, (ii) Feeling, (iii) Colour or Form, (iv) Flavour or Love, (v) Odour.
7. The Five Motor Capacities (*indriya*, power, capacity: *karmendriya*, capacity for action, activity). (i) expression, Speech. (ii) Handling. (iii) Locomotion. (iv) Voiding, Discarding. (v) Passive enjoyment.
8. The Five Factors of materiality (*bhuta*, that which has grown or been, not that which is). (i) Vacuity (*akasha*, the firmament). (ii) Aeriality (vayu, the atmosphere). (iii) Formativity, Form-building *(agni*, fire, heat). (iv) Liquidity (*ap,* water). (v) Solidity, Solid Stability (*prithivi,* the Earth).

The stages (*tattva*) are counted both ways, i.e., from the ultimately material to the ultimately transcendental, from the material Earth to the transcendental Shiva, and *vice versa* as above. This causes a natural confusion in enumeration. To make the situation plain, a table such as that given below is necessary. But this confusion in enumeration

is made worse confounded by countig *Prakriti* or Nature in equipoise as an isolated Group, No, 6 or 5, and also *Maya* as another isolated Group, No. 8, and the last (or first) transcendental Group as two Groups. Also the division of the *tattvas* into groups is not always the same in different authors, though, they all seem to agree to count the *tattvas* as 36 and practically in the same order or its reverse. It has to be borne in mind that, as Mr. Chatterji shows, the various authors do not always mean exactly the same thing by the technical terms they use; therefore the European investigator has to use his own discretion in arriving at their joint meaning in collating statements.

The Double Enumeration of the Tattvas

Group 1 or 8 (or 10).

1 or 36 Solidity, *Prithivi*
2 or 35 Liquidity, *Ap*
3 or 34 Formativity, *Agni*
4 or 33 Aeriality, *Vayu*
5 or 32 Vacuity or Ethereality, *Akasha*

(The Five Physical Orders, *Bhuta*)

Group 2 or 7 (or 9)

6 or 31 Rest, *Upasthendriya*
7 or 30 Rejection, *Payvindriya*
8 or 29 Locomotion, *Padendriya*
9 or 28 Handling, *Hastendriya*
10 or 27 Expression, *Vagindriya*

(The Five Motor Capacities or Powers, *Karmendriya*)

Group 3 or 6 (or 8).

11 or 26 Odour, *Gandhatanmatra*
12 or 25 Flavour, *Rasatanmatra*
13 or 24 Colour, *Rupatanmatra*
14 or 23 Feeling, *Sparshatnmatra*
15 or 22 Sound, *Shabdatanmatra*

(The Five Causative Elements of Sense *Perception, Tanmatra*)

Group 4 or 5 (or 7).

16 or 21 Smell, *Ghranendriya*
17 or 20 Taste, *Rasanendriya*

18 or 19 Sight, *Darshanendriya*
19 or 18 Touch, *Sparshanendriya*
20 or 17 Hearing, *Shravanendriya*

(The Five Capacities of Sense Perception, *Gyanendriya, Jnanendriya, Buddhindriya*)

Group 5 or 4 (or 6).

21 or 16 Mind, *Manas*
22 or 15 Ego, I, *Ahankara*
23 or 14 Abstract Knowledge, *Buddhi*

(The Three Mental Factors produced by the Limited Individual Soul, *Purush*)

24 or 13 Nature as Equipoise, *Prakriti*
25 or 12 Limited Individual Soul or Self, *Purusha*

(The Two Principles of Limited Individuality, *Purusha* and *Prakriti*)

[Prakriti being counted by herself as Group 5, and *Purusha* being counted as part of the next Group, the Kanchukas, No. 4, *Prakriti* as a Group spart is held to contain three features (*guna*) kept in mutual neutralisation or equipoise: *Sattva*, passive goodness or virtue, Rajas, passion, active evil or vice, and Tamas, darkness or ignorance of the other two.]

Group 7 or 2 (or 3 and 4)

26 or 11 Power of Limited creation, *Art Kala*
27 or 10 Inattentive Perception, *Vidya*
28 or 9 Interest, Attention, *Raga*
29 or 8 Duration, *Kala*
30 or 7 Access, *Niyati*
31 or 6 Illusion, Maya

(The Six Limitations of the Soul or Self, *Kanchuka*)

Group 8 or 1 (1 and 2).

32 or 5 Correlation, *Sadvidva, Shuddhavidya*
33 or 4 Identification, *Aishvarya, Ishvara-Tattva*
34 or 3 Abstract Being, *Sadakhya, Sadashiva Tattva*
35 or 2 Abstract Power, *Shakti Tattva*
36 or 1 Abstract Experience, *Shiva Tattva*

(The Five Universal Principles, Tattva)

The manifestation of a Universe

The manifestation of a Universe, evolved or developed by the expansion of *Shakti*, cannot be anything but an expression of Shiva, the highest Reality, the Supreme in His aspect of the Experiencer (*Chaitanya*). The Universe is a manifestation or expression of development or evolution by a divine process of experiencing out, analogous to the human process of experiencing out, *i.e.*, thinking, or psychical or mental reproduction (*unmesha*, opening out).

Here is one of the points in the general argument which makes clear the aptness of the lable proposed above for the Trika Philosophy. It is a Philosophy of Human Experience, *i.e.*, Empirics. The *Shaivas* call the process 'shining-out' (*abhasa*) and the Vaishnavas 'unrolling' (*vivarta*, whirling out), i.e., 'appearing in diverse forms,' causing thereby the appearances which constitute the Universe. Upon this argument the Kashmiri Shaivas predicate the process to be one whereby products are brought into manifestation from a source which, while giving birth to these, remains itself unaffected and undivided, limitless.

Mr Chatterji, however, observes a difference between the Shaiva abhasa and the Vaishnava vivarta, in that, according to the Shaivas, the appearances consitituting the Universe are essentially real, as being expressions of the Supreme Reality, Shiva: whereas, according to the Vaishnavas, the appearances are not essentially real, as being non-existent in the Supreme Reality, *Brahman*. It is admitted, nevertheless, that as a process *Abhasa* is one and the same as *Vivarta*. All this means that Shiva is involved in every process of evolution; wherefore it may be fairly called one of involute evolution.

This process is, one of apparent division only, and after division the source not only does not diminish, but is capable of gaining in strength, substance and volume to an immeasurable degree. To illustrate the meaning at this point, Mr Chatterjee instances conjugal and parental love in one and the same pair of human beings, which is increased for each other by division among their children. In this case, the

process of division is apparent only, as it suffers not only no diminution thereby, but actually experiences apparent increase in volume, indicating an inexhaustible source.

To this useful illustration he adds the growth and expansion of a vitalised cell. Such a cell has manifested in it a fundamental principle (*tattva*) called Life, which enables it to grow, expand and multiply (reproduce) itself by successive processes of division; which division can only be apparent, because no diminuation of Life is caused thereby in any of the growths, expansions, or multiplications, nor in the parent cell or centre of Life itself. This appearance only of division is also true in the case of numerous centres of Life being produced directly, or successively, from one another, out of the parent centre. The Life remains the same undivided entity in all of them from first to last *ad infinitum*.

This is the process of *Abhasa*, in its aspect of growth, expansion and multiplication (reproduction). Obviously the process of growth, expansion and multiplication must have an earlier transcendental aspect than that manifested in the Universe, viz., that manifestable in the source of all Life, *e.g.*, in the growth, expansion and multiplication of that which produces the life observable in a primary or parent cell, and yet leaves the sources of life unchanged. The actual procedure of this earlier aspect being, however, according to the Kashmiri Shaivas, transcendental, *i.e.*, not observable by human beings in t he present stage of the development of their intelligence, is therefore yet to seek. It is believed, nevertheless, that the masters of the Yoga practices (*yogeshvara*) have acquired the power to observe the primary processes of Abhasa (transcendental evolution), not observable by other human beings.

It will have been seen then, that the Trika Philosophy predicates that the process of manifestation of the Universe (*Abhasa*) does not in any way affect the source of production by bringing the products into existence, and that therefore the source remains unchanged and its division into products is only apparent. Upon this it is argued in that philosophy, that this is so, because, as has been above explained, manifestation of the Universe is, in its ultimate essence, an experiencing

out by the Experiencing Principle, and that the process of production and reproduction on the part of the Experiencing Principle, as witnessed in the Universe, is incapable of having any other meaning than multiplication of abstractions having various experiences following one another by steps or stages (*tattva*), each as a logical necessity of that preceding it.

In practice,as the Table of Tattvas attached hereto will show, the sequence of stages is not strictly logical, as some which are counted in the thirty-six are parallel and not in sequence, and others that apparently ought to be counted in are left out. Accordingly, the whole process is to their minds essentially logical. In other words, the operation of the process is guided by a Law of Logical Necessity (*unmesha* opening out).

Law of Logical Necessity

The explanation of the operation of this Law of Logical Necessity and the results to which it leads as the manifestation of the Universe proceeds, each successive result being in this view in no wayaffected by that preceding or following it, is based on the predication of the second of the two aspects of Shiva-the transcendental aspect; the previous argument having been concerned only with the first of these, -the immanent aspect. The highest transcendental aspect of Shiva is defined as that in which He transcends His own Cosmic experience. This definition is followed up by a series of predications. Thus, He is complete in Himself as the Principle of Benignity, transcending the Universe as a potentiality, *i.e.*, He transcends Reality, Bliss, Intelligence, and the all-including Supreme Experience of a Universe.

In this condition, there can be no want of a Universe, as Shiva is thus complete in Himself, holding within Himself the Universe unmanifested. However, it is obvious that there is in actual existence a manifestation of the Universe, and this is predicated to have been brought into existence by Shiva calling into action that aspect of Himself which is known as shakti, manifesting Herself as the Principle of Negation. The result of this is that the potential Universe disappears from His view, which *ipso facto* takes a somewhat from Him as the

transcendental Shiva, and creates in what is left of Him a want of that which is essentially a part of Himself and one and the same as Himself, *i.e.*, of a Universe which is the all-pervading Shiva. This brings about an experience.

Such is the general fundamental and final predication on which the whole fabric of the Trika Philosophy is built; and the experience by Shiva that a potential Universe is missing is thus the first stage (*Shiva-tattva*) of the first group of stages in the cosmic evolution. There are 36 of such stages noted in the Trika from the absolute abstract to the absolute concrete, as has been already explained. In the first stage, Shiva is the Light of Intelligence (*Chinmatra*) only, the abstract Ego, I, without any implication of identity or being: in other words, the Principle of the Ego only.

It will have been noticed that the first stage of evolution has been brought about by Shakti manifesting Herself at Shiva's call in the first of Her five primary aspects, self-produced revelation by pure light of intelligence (*chit*), the rest being in suspension. Although by Her action in this stage, *Shakti* has brought about an experience, She has brought about no action whatever. The situation is that of absolute rest in the Self, *i.e.*, it is the second primary aspect of *Shakti (ananda)*, abstract joy or bliss.

It, however, is not the net result of the combined action of the inseparable Realities, Shiva and Shakti, which has been obviously to call something into being besides their transcendental selves, *viz.*, the very firist flutter of that vibratory movement which is called Life (*prana*). In other words, by their combined action of manifestation, Life has been introduced into the inert potentiality of the Universe: Shiva acting as the Principle of Petentiality in movement an Sakti as the regular, the Principle of Power and Restraint. This constitutes the second stage in development (*Shakti tattva*).

The antagonistic and therefore alternating action of Potentiality in Movement and Restraint, however rapid it may be, produces the experience of being in existence, but without definite consciousness as to the form thereof. This

is the first form of activity from absolute rest, the first form of the notion of Being (*sadakhya*, principle of pure being). The share of Shakti in producing this is provided by Her third primary aspect of self-realisation of ability to act (*ichchha*), a state of thoughtfulness leading to 'wonder' as to further action. This third stage in development (*sadakhya tattva*), which is at the same time the first manifestation of the universal or cosmic process, amounts therefore to "a mental stocktaking" on the part of Shiva in his aspect of experiencer, combined with a will to act (*ichchha*).

From the foregoing statement it follows that the principle of the third stage of cosmic development is the experience of existence without consciousness. This is followed, owing to the action of the fourth primary aspect of Shakti (*gyana jnana*), consciousness, knowledge), by conscious experience of existence, i.e., identification of the Self with a state or condition. The Experienced in this case being Shiva, this fourth stage of development is called the *Aishvarya tattva*, the Principle of Lordliness, of experiencing:

> "I am the Lord (*Ishvara*) with the power and the will to create the Universe."

The Trika Philosophy recognises the difference between the third and fourth stages of development, measured by the degree of prominence of recognition by the experiencing Being of Himself and what is experienced-the difference between 'I am *this*' (third stage) and 'This I am' (fourth stage). The third and fourth stages thus make the recognition possible, but leaves it in an unbalanced condition.

In the fifth stage (*sad-vidya* or *shuddha-vidya,* true knowledge, the realisation of phenomena as they truly are) the balance is equalised and the experiences "I am *this*" and "*This* am I" "are realised with equal clearness," so that the prominence of the one or the other is lost, and they are merged into each other, while still remaining essentially separate. As Mr Chatterji points out, this situation can be thus illustrated. A human being feels himself to be identified with his body, thoughts and emotions, and yet realises that he is the possessor of each and all of them: he is "I" and "all of them" at one and the same time. He is in himself both the

subject and the object (the subject-object of philosophy), and indeed all the objects, of his experience of himself. That is to say, his experience of himself is his realisation of diversity in unity (*bhedabheda*). The realisation of ''this'' therefore involves the realisation of ''all this'' as one and the same as ''the Self,'' *i.e.*, of the two sides of the balance or equations ''I am this,'' ''this am I'': ''I am all this'': ''all this am I.''

Although the fifth stage of cosmic development is still concerned only with the transcendental, *i.e.*, with what is beyond human experience, and ''all this'' relates only to pure ideas, the situation involves a definite movement and action, in which Shakti manifests the principle of creative power, Her fifth primary aspect of the power of assumption of any and every form (*kriya*).

Exposition of the Trika Philosophy

The exposition of the Trika Philosophy has been dealing so far with the evolutionary stages in the manifestation of the cosmic experiences of transcendental unlimited beings or divinities, which stages necessarily lead to similar experiences on the part of limited beings. This brings the exponents of this philosophy to the standing difficulty of all philosophy, *viz.*, the transition from the unlimited to the limited; from the perfect and pure, because unlimited, to the imperfect and impure, because limited. This transition the Kashmiri Shaivas predicate to be effected by Shakti acting in her aspect of the Principle of Negation in a limited form, *viz.*, Obscuration, a power or force which they call Maya (illusion), and illustrate by the human experience of falling asleep after activity, when everything becomes obscure, except the experience of the existence of the reality of Nothing (*Shunya*, non-existence as an abstract reality).

Shiva, as the Experiencer, in passing under the action of Shakti in Her aspect of Maya, experiences in the process changes in His countless relations with the Universe, of which there are five distinctly definable types, *viz.*, the Five Primary Relations of Shiva with the whole Universe, following in a general sense, Mr Chatterji's renderings:

(i) Coevality, continuous presence with and therefore

experience of the whole Universe (*nityatva*, eternity).

(ii) All-pervasion, unrestricted access to and operation on the whole Universe (*vyapakatva*, omnipresence).

(iii) All-interest, eqal interest in the whole of the Universe, and therefore all-satisfaction in it without any experience of a want (*purnatva,* fullness).

(iv) All-Consciousness, al-knowledge and all-vision of the whole Universe (sarvagyatva (sarvahbatva), omniscience).

(v) All-creatorship (*sarvakartritva*).

When, therefore, Shiva has come completely under the action of Shakti, in Her aspect of Maya, the change that takes place in His experiece is in these primary relations with the whole Universe. The Five Primary Changes of Five Limitations:

(i) Limited access and operation, which produce restriction and regulation, limiting the space available for access and operation *(niyati*, 'the determinant of where').

(ii) Limited coevality, which produces the experience of past, present, and future, *i.e.*, limited duration, time (*kala*, ''counting, flowing: the determinant of when'').

(iii) Limited interest, which produces dissatisfaction as interest moves from one thing to another (raga attachment to specific things, attention).

(iv) Limited consciousness or knowledge (*vidya* or *gyana, jnana*).

(v) Limited creatorship (*kala,* art, limited power of creation).

These Five Limitations taken with Maya are usually known in the Trika Philosophy as the Six Kanchukas or Sheaths of Purusha, the Limited Individual Soul, and form six stages (*tattva*) in the development of the Universe, usually numbered six to eleven.

The result then of the action of Maya as Illusion is:

First to bring about a change in the experienced, *i.e.*, inthe Universal unlimited Self or Soul (Atman), because Shiva being a changeless reality cannot change: and thus the Self or Soul becomes realised by Him as also containing a Somewhat else, *i.e.*, the Non-Self

(Anatman).

Secondly, it makes Shiva realise that the Non-Self is identical both with Him and the Self.

Thirdly, it brings about His fivefold relation with the Universe.

Fourthly, infects Him and therefore also the Self or Soul, as well as the Non-Self, with limitations.

The action of Maya is then predicated to cause Shiva, as the Experiencer, to ''become entirely absorbed''inexperiencing change, and thus to fall, as it were, into a dreamless sleep (*shunya*, the experience of the reality of nothing), during which condition eternity (*nityatva*) is transformed into time (*kala*); omnipresence (*vyapakatva*) into restriction of space, regulation (*niyati*); all interest, satisfaction (*purnatva*) into limited interest, dissatisfaction (*raga*); omniscience (*sarvagyatva, sarvajnatva*) into knowledge (*vidya; gyana, jnana*); and all-creatorship (*sarvakartritva*) into art (*kala*). It will be observed that much of this argument is predication, and that it amounts to this: while Shiva is absorbed to absolute fatigue (entirely absorbed into dreamless sleep) in contemplating change, Maya takes the opportunity to effect the change in His relations with the cosmos from the transcendental and unlimited to the material and limited.

Cosmic Expansion

In the course therefore of the general process of cosmic expansion (*abhasa*), carried thus far by the action of Maya, Shiva, manifested as the unlimited Experiencer, or the unlimited Self or Soul, is by it transformed into the manifestation of a limited Experiencer, *i.e.*, into an individual Self or Soul (purusha, man, he), while retaining all His attributes as the Ultimate, including the power of infinite expansion. The effect of the action of Maya is to make the manifestation of Shiva alternate continuously and without limitation between unlimited and limited experiences. This brought about His expansion into an infinite number of differentiated individual Souls without diminution of His unlimited Self or Soul.

Owing to its limitation, each individal Soul realises itself as differentiated and even separated from and independent

of every other individual Soul. But the Source from which the individual Souls, each and all, spring is one and the same undiminished Reality, Shiva, the differentiation, separation and independence, *i.e.*, the division and the individuality, is not real, but only apparent (*Maya*, Illusion).

This action of *Maya* causes Shiva, in His aspect of the unlimited Universal Self or Soul, to bring into existence an infinite number of individual Souls. But in another aspect, Shiva is omnipresent and therefore non-spatial, and He is further identical with each and all of the individual Souls. They also, therefore, are non-spatial entities (anu). This is what the Shaivas refer to in describing the Trika Philosophy as relating to the triple principle of Shiva, Shakti (Maya) and Anu, the non-spatial entity, the Soul. It is in this way that the process of development of the manifestation of the Universe is advanced another stage, to the twelfth (*purusha*), the individual Soul.

It has been above pointed out that in the first instance the result of the action of Maya is to bring about a twofold change in the experience of Shiva, the Experiencer. That is, it causes Him to experience that, though He is a changeless Reality, the Universal Self or Soul (*Atman*), in spite of being one and the same as Himself, is capable of change; and therefore the Universal Soul must haved a relation to Somewhat else resulting from the change, *i.e.*, to the Non-Self or Non-Soul (*anatman*). Secondly, it has been pointed out that when limited by the action of Maya, the Universal Soul (Atman) is changed into the individual soul (*purusha*, he). There has, thus, taken place a limitation of Him as the Unlimited Soul, there must be a Somewhat left over, *viz.*, the Non-Self or Non-Soul (*Anatman)*, which, since the limited Soul is a non-spatial point, must be the Universe itself, and there must be also a relation between the limited Soul and the Non-Soul.

Under the action of Maya, all things are limited, the relations between the limited or individual Soul are restricted to a limited Non-Soul (Prakriti, Nature, She is her aspect as the equipoise). It will be perceived that the Soul (*purusha,* soul of man) is limited only so long as the Soul is under the action of Maya (Illusion). If the Soul can be withdrawn from

this action, the Soul can revert to his original higher condition to be re-absorbed in Shiva. In other words, the soul can be released. It is the object of the Yoga practices to obtain that release (*moksha*).

The manifestation of the Limited or Individual Soul is obviously subjective, and therefore the limited Non-Soul is objective in reference to her relations with him. This does the combination of the individual Soul and the individual Non-Soul, *Purusha* and *Prakriti*, become the familiar equipoised Subject-Object of philosophy, the female Non-Soul, *Prakriti*, affecting the male Soul, *Purusha*, just as *Shakti*, as Herself or as *Maya*, affects Shiva.

The general cosmical result, therefore, of the action of Maya is to make the limited Soul the experiencer and the limited Non-Soul, or equipoised Nature, the experienced, and the relations between them negative; *i.e.*, the experience is neither motionless, nor motive, nor vague (*i.e.*, neither the one nor the others). In other words, the experience is neither inactive, nor active, nor inert, *i.e.*, it is incapable of inactivity, activity or vagueness. It just exists as an experience of an equilibrium. The experiencer thus experiences neither bliss (sukha, in-active pleasure), nor passion (*duhkha*, active pain), nor delusion as to the existence of either of these (*moha*). This is to say that the experience of the Non-Soul is that of equipoise. But equipoise implies a balance between elements, in this case between bliss, passion and delusion. Therefore, these must have existence, however abstract, and as they exist they must have a cause or causes.

In the Trika Philosophy the causes are predicated to be goodness or virtue (*sattva*, purity), evil passion or vice (*rajas*, foulness) and darkness or ignorance (*tamas*, blindness), being collectively termed the factors (*guna*, thread, ingredient, feature); and the Non-Soul or Nature is held to be the equipoise of the above three factors. This is reached the all-important thirteenth stage, *Prakriti*, in the evolution of the Universe, by a process which is predicated to create the actual bridge over the gap between the universal and the individual, or between the abstract and the concrete. These two stages, *Purusha* and *Prakriti*, form the third group inthe

cosmic evolution, and the stages which follow are, as Mr Chatterji points out, those of the old Sankhya Philosophy with slight modification due to the fundamental differences between Dualism and Monism; the former holding that the conception of the universal, or pure and perfect, process in evolution (*samashti*, collective) is separable from that of the individual, or impure and imperfect, process (*vyashti*, distributive); the latter that it is inseparable.

From this point onwards the process of evolution is that described in the old Sankhya Philosophy, with such differences as are due to its being viewed through spectacles supplied to Kashmiri Shaivas by the Trika Philosophy. The first of these stages in the general evolution, the 14th, 15th and 16th, are taken together as the fourth group, the Three Capacities of Mental Operation (*antahkarana*, the inner organ), which are known in consecutive order as the jugement (*buddhi*), the ego (*ahankara*, I) and the mind (*manas*). The group commences with the experience of abstract consciousness (*purusha* as affected by *prakriti*, or limited individual Self or Soul), and Mr Chatterji explains its further progress by a long and important illustration, which may be briefly stated as follows:

> "When an object, say a cow, is first perceived, *i.e.*, when there is experience of perceiving her, a complicated process consisting of a series of operations is set up in the reverse of the real order of evolution, *i.e.*, they are set up in the mind (*manas*) moved by the ego (*ahankara*), which again is moved by the judgement (*buddhi*). Four of these operations or groups of observations can be clearly and separately defined. Thus, firstly there is the operation of attention: that is to say the limited individual Self and Soul (*purusha*) in his aspect of abstract consciousness, hitherto dormant in reference to this particular object, has his attention called to it, viz., to the cow, through the mind, and perceives her by a second operation, i.e., by selection (*bheda*) from all other objects perceptible at the same time. Selection of one object to the exclusion of others involves seeking for it, i.e., desire (*eshana* or *sankalpa*), even if only subconsciously."

This in its turn involves an intention of using, also even if subconsciously, the selected object for building up a mental image thereof, which brings about Sensation-not, indeed, abstract Sensation, but Sensation as the result of an operation of the senses (*alochana*).

What has been arrived at is merely an abstract sense-image. To make it a concrete reality, something must be supplied to the individual Self or Soul, for and in whom the abstract image has been built up by the mind. This something can be supplied only by the individual Self or Soul from within, and is so supplied as the result of a third operation, *i.e.*, by the action of memory of experience, stored up in consequence of a series of past situations to which the experiencer has been subjected. So, the experiencer realises the image to be that of something which is thus known to him by the name of a cow.

The image has, in this way, been identified; but the identification can go further, if it is realised by a similar process of memory of past experiences endowed with something of the experiencer's Self, *i.e.*, if it is realised not merely as a cow, but as *his* cow. Such a process of memory brings the image into his own Self, because it is referred to what already belongs to him. This process of memory does not quite complete the image. All that the experiencer has really done so far is to identify an image as belonging to something that is his,-that it is not *ipso facto* something that belongs to the specific object called a cow.

To realise that the image is really that of the specific object called a cow, a fourth operation is called into play, as the experiencer must have stored up from past experiences a standard of reference having experience of the species called ''Cow,'' and this implies the existence in the experiencer's Self or Soul of something which enables him to judge that the image is that of a cow, or of his cow, as the case may be. This in its turn implies the existence within the Self or Soul of Judgement (*buddhi*). Of the four mental operations, or rather groups of operations illustrated here:

the first, creation of sensation, is obviously due to the action of the senses;

the second, desire to select out of sensations, so as to build up a specific image, is due to the action of the mind (*manas*);
the third, memory, which identifies the image, is due to the action of the Ego (*ahankara*);
the fourth, Which supplies the standard of reference whereby the identification is completed and the image rendered concrete, is due to the action of Judgment, *i.e.*, to an impersonal or super-personal state of consciousness or experience (*buddhi*, intuition, sub-conscious knowledge), existing in the limited individual Self or Soul.

The last three motive powers, whose activities are thus described, are in the Trika Philosophy gathered, as above stated, into the fourth group of steps in cosmic evolution in the real evolutionary order: *buddhi, ahankara, manas*, or impersonal or super-personal consciousness, personality, mind.

It is the super-personal consciousness, the subconsciousness of modern Western philosophy, that the *yogis* and *yoginis* of India claim to be able to experience at will, as the result of lifelong self-training in the physical and mental practices enjoined by the Yoga Philosophy or rather, Religion. Mr. Chatterji remarks that it has been stated that Tonnyson, by repeating his own name slowly, a process' analogous to one of the practices of the *yogis*, was able to put himself into a trance or state of super-personal consciousness or subconsciousness, which produced an experience of being beyond personality, in which state he was in a condition of perfect peace and quiet, so long as the rhythmic repetition of his name was maintained.

In the 14th stage (*tattva*) of cosmic evolution, therefore, the limited individual Self or Soul (*purusha*) is in the condition of impersonal or super-personal consciousness, otherwise called subconsciousness or trance, *i.e.*, beyond the body: a condition distinguishable from that produced by the Senses, which are of the body, and are for that reason placed in the Trika Philosophy in a subsequent group apart. The power of placing the Self or Soul in the condition of being beyond the body is claimed, as just stated, to be attainable at will by the yogi *or* yogini, and the nearest approach to this condition

attainable by other beings occurs on first awakening from sleep before the Ego asserts itself: that is to say, the condition in which the limited individual Self or Soul (*purusha*) still realises himself as an abstract being limited only by the Non-Soul (*prakriti*, as the equipoise in Nature) before he realises himself as a concrete limited being, limited also by the Ego (*ahankara*, the experience of being ''I'').

Now, the limited Self or Soul cannot of himself sleep, so the fact of sleeping must be the result, as already explained, of the action of the Non-Soul in her aspect of equipoise. The act of waking must be the result of a disturbance (*kshobha*) of the Non-Soul, which is otherwise essentially inert, being in equipoise. This disturbance, too, must be the consequence of something acting outside the Soul, such as rest acquired by the body through sleep acting on the inert Non-Soul; and the first result of this disturbance is subconsciousness (*buddhi*) which cannot contain anything else than the memory of the state of the Soul, which preceded the sleep.

The experience of subconsciousness on waking is therefore a new effect on t he Soul through the disturbance of equipoise in the Non-Soul or Prakriti, whereby her dominant feature (*guna*, ingredient) is subconscious enjoyment (*sattva*, subconscious goodness), so that her other two features, energy for good or evil (*rajas*) and ignorance (*tamas*, darkness), are held in abeyance. All this is to say that Buddhi is an experience of mere existence (satta-matra) produced by Prakriti without any experience of the Ego (*ahankara*). The 14th stage of cosmic evolution, or general consciousness in the limited individual Self or Soul (*buddhi*), leads imperceptibly to the 15th stage, in which is developed special consciousness of surroundings in relation to the concrete Self (*ahankara*, I), *i.e.*, the experience of the limited individual Self or Soul as being a specialised Self called 'I' and not another. Consciousness of surrondins involves the selectio of such as are experienced as belonging to the concrete Soul.

This is accomplished by a process of appropriation, through self-arrogation (*abhimana*, experiencing or thinking about things) so that Ahankara as the abstract Ego or I is really the Power or Energy of Self- Arroation. Therefore, as

a power or energy which makes the Ego or I possible as a concrete experience, Ahankara is a product of Prakriti, who in her turn is a product of Shakti, the Energy of Shiva: that is to say the abstract Ego or I (*ahankara*) is identifiable with Shiva.

Therefore, left to itself, *Ahankara*, as the abstract Ego, is inert; its experiencer, *Purusha* as the limited Soul, is doing no more than taking stock of himself and surroundings, This ''static condition'' leads, however, by the mere fact of stock-taking to an experience of movement of thought or resolve, so that the feature (*guna*) of *Prakriti*, which becomes thus dominant, is *rajas* (passion, suffering), while the other two, *sattva* (pure consciousness of enjoyment) and *tamas* (ignorance), are in abeyance, because Prakriti predicates a condition of equipoise; so where one of her features is dominant, the other must be relegated to the background. Mr. Chatterji points out that in the old Buddhist philosophy the individual being was made up of ingredients (nama-rupa, identification and form) held together by *ahankara*, the ego.

The fact of movement of thought or resolve of itself involves a change in the United Self or Soul (*purusha*) from the absolute static condition to a dynamic: that is to say, it causes the cosmic evolution to pass from the 15th to the 16th stage (*tattva*), in which the passive Ego (*ahankara*) produces the active Manas, the Mind, whose function is to build up internal concrete images for the Ego as fast as the Senses supply the objects from the external Universe. By moving from sense to sense (attention) and co-ordinating the senses, the Mind produces sensation or mental images for the Ego. The Mind or Manas, and the Mind only, can supply the attention, co-ordinate the required senses and build up the concrete mental pictures. It is, thus, the concreting and synthetising power of the Ego or Ahankara in which the third feature of Prakriti, *tamas* (ignorance, delusion, or blindness) is dominant, leaving the other two in abeyance.

It is to be observed that the activities of the mind (manas) in building up images for the experiencer, the Ego, are not in themselves either illuminating or intelligent or mobile. They are just unintelligent gropings in the dark, until

the Experiencer, *i.e.*, the Ego, identifies himself with the activities and the pictures they build up for him, by means of the memory of his first experiences (*buddhi*). It is for this reason, too, that in the working of the mind (*manas*) the feature of *Prakriti* most prominent is blindness (*tamas*). But though the mind, left to itself, can only be active in a blind way, it provides an experience of seeking, however unintelligently. It is, therefore, the seat of desire (*eshana* or *sankalpa*). Manas is desire incarnate.

Philosophy of Mind

In the Trika Philosophy, the mind (manas) is held not to be the only product of the Ego (ahankara), for by him are produced, *i.e.*, he possesses, the five senses: hearing, feeling (touch), sight, taste and smell; that is to say, the ego is held to possess a fivefold capacity or power (*indriya*) or sense of perception. The ego is also held to possess a corresponding fivefold capacity of power (also *indriya*) of acting on the perception; and as there is a fivefold capacity or power of sense-perception, there must be a fivefold object to be perceived or exciting cause (*tanmatra*, element of causation). These the Kashmiri Shaivas group together in three groups of stages (*tattva*) in cosmic evolution, viz., Nos. 5,6, 7, the stages themselves being numbered respectively 17 to 21, 22 to 26, 27 to 31. This is to say that they predicate the existence of a group of ten capacities or powers (*indriya*), and five causative elements (*tanmatra*). The capacities or powers are obviously divisible into two halves, receptive and motor: viz., the receptive (*buddhindriya*), which produce in the ego (*ahankara*) a knowledge (*buddhi*), of the existence of the causative elements (*tanmatra*), and the motor (*karmendriya*) which produce action (*karma*) in the Ego in consequence of the knowledge produced by the receptive powers or capacities.

This appears to amount to a philosophy of the nervous system, and as such does not quite tally with the fundamental facts as ascertained by modern Western physiology, which may be stated as follows. In sentient bodies there exist nerve-cells connected with two classes of nerves, afferent nerves communicating from without inwards to the cells and

efferent nerves communicating from the cells outwards. In Indian terminology these nerves are actuated by the *indriyas* (nerve-powers) acting with and for the *ahankara* (the Self or ego), themselves actuated by outside causes (*tanmatra*). But in Western physiology the evolutionary order is not necessarily that predicated in Indian (Sankhya, Trika, Buddhist) philosophy, *viz*.: (a) outside cause, (b) communication by afferent nerves to the nerve-cells, i.e., to the Ego as will-power, and (c) action by the Ego through efferent nerves, or *vice versa*; because the spino-cerebral nerve cells can and do originate unconscious action without reference to outside causes or to the Ego as will-power, while the nerve-cells situated in ganglia in different parts of the body habitually do so. By sense-capacity or power *(indriya)* the Kashmiri Shaivas understand the Soul (*purusha*) behind the personality (*ahankara*).

That is to say, there is an activity of the Soul behind the activity of the ego as manifested in the senses and in, action produced by the senses. This theory predicated that the receptive capacities or powers (*buddhindriya*) exactly correspond with the motor (*karmendriya*), viz., hearing with speech, touch with grasp, sight with locomotion, taste with excretion, smell with sexual action. Such, as I understand it from Mr. Chatterji's exposition (pp. 118 ff.), is the Kashmiri Shaiva view, but it is not necessary to state the connection thus, because satisfaction follows on the gratification of any desire (*lobha*), concrete or abstract, physical or mental, *e.g.*, hunger, thirst, jealousy, ambilion etc.

It also predicates that the result of sense-action consequent on sense-preception is satisfaction or overwhelming sense of restfulness and that the real motive power behind the action is subconscious desire (*eshana*) of the Soul (*purusha*) acting through the Ego (*ahankara*) and the mind (*manas*) to obtain the satisfaction and the restfulness. It is argued that this is so, because, in the case of physical disablement, the Soul finds other physical means of satisfying his desire. In India the *yogis* and *yoginis*, by self-education in directions analogous to the hypnotism of the West, claim to be able to accomplish all that can be done by the physical

organs connected with the senses without the use of them, *i.e.*, that the Soul within them can be made to act at their will without the intervention of their personality.

It will have been perceived then that the motive power behind sense-action is predicated to be Desire for rest, through satisfaction, and that Desire (*eshana*) is the experience of seeking provided by the Mind. Now, Desire as an experience cannot be inert. Something must be desired, *i.e.*, there must be desire to perceive or act. So, the sense-capacity or power (*indriya*) evolved by the Soul simultaneously with the Mind out of the Ego assumes the tenfold receptive-active form above noted. Again, it will have been perceived that the tenfold capacity of power thus evolved cannot of itself exist passively, i.e., there must be Something (*tanmatra*) to perceive or act upon. On this it is argued that, on the production of the Mind, the Ego assumes a triple form-desire, sense-capacity, causative element; e.g., as Mr Chatterji says, I desire (manas) to see (*indriya*) some colour (*tanmatra*, notion), the ''I'' being the ''Ahankara in the background.''

All these, the Ego and all his forms including the mind, are ultimately modifications of the Soul in this way. The Ego himself is a product of the Soul, as above pointed out, and the Mind and the Sense-Capacities or Powers are obviously products of the Ego, while the causative element is also a form of the Ego, ''realised as something projected outside.'' It is held that it cannot be anything else than a form of the Ego, because it has come to the Ego as his own perception through is own Sense-Capacity evolved by himself. It is, thus, the Ego's (*ahankara's*) own, and therefore belongs to his own Self *(purusha)*.

All this is arguable philosophically in the way just described, because in this stage of cosmic evolution the five causative elemets (*tanmatra*), corresponding to the five senses, are only notions, *i.e.*, they are all abstract ideas, as sound, feeling, colur, flavour, and odour. And the fact that there are such existences as abstract causative elements of sense (*tanmatra*) has provided an argument for their recognition (*buddhi*) as such by the Ego, as the result of memory of experiences in a former existence of the

experiencing Soul (*purusha*) behind the experiencing Ego (*ahankara*). And so it is that, in the minds of those who follow the Trika Philosophy, the argument for the actuality of a former existence is strengthened by the experience of every causative element (*tanmatra)* being, on perception through a sense, thus referred by the Soul, through the Ego and the Mind, to a standard of reference already experienced, and so being recognised through memory as ''only that'' (tanmatra) and nothing else.

The Soul through the Ego and the Mind having perceived the causative element through the action of his own sense capacity (*gyanendriya, jnanendriya*) is predicated to react or respond through his Subconscious Desire (*eshana*) to obtain satisfaction or rest by means of his own sense-power (karmendriya). This overwhelming Desire gives rise to instinctive action, strongly marked in many animals, by way of response to a cry of their own kind, and in all beings in such ways as the following: touching a spot on the body that is hurt or otherwise affected by outside influences (*tanmatra*), moving away from or towards something coming or bursting into sight, spitting out what is distasteful, and so on.

In this way from the Mind are produced the reaction, or responses of the motor sense-powers (*karmendriya*), which are in five categories corresponding to the five sense-capacities (*gyanendriya, jnanendriya*); *viz*., speech, handling, locomotion, ejection, (voiding), sexual action (satisfaction, rest). The whole argument amounts to this.

In general cosmic evolution, the 16 stages (*tattva*) that follow the evolution of the Ego (*ahankara*) are a threefold production of himself: *viz*., firstly mind and the conscious senses (*manas* and *gyanendriya, jnanendriya*); secondly powers of action (karmendriya) and thirdly the abstract causative elements (*tanmatra*) acting on the senses. And as the Ego is evolved from the individual Soul (*purusha*), himself evolved from the unlimited Soul (*Atman*), the evolution is regarded by the Kashmiri Shaivas as carried back to the ultimate Supreme, Parama Shiva Himself, who is one with all the Products and they with Him.

The limited individual Soul (*purusha*) in his aspect of the Ego (*ahankara*), having, in the course of the general cosmic evolution thus transcendentally evolved the Mind (manas), and the Conscious Senses (*gyanendriya, jnanendriya*) or powers of experiencing the Elefments of outside things, as co-efficients of the Mind, and also the powers of acting on the experience thus acquired (karmendriya), and the elements themselves (*tanmatra*), is still incomplete for want of materialisation. The required completion of the Soul is predicated to be accomplished by the action of the Five Factors of Materiality of Physical Orders (bhuta, that which has grown; that which has been, not that which is). These five factors form the eighth and Ist group or stages (*tattva*), Nos. 32 to 36, in the cosmic evolution. They are predicated to be brought into play, firstly by the action of the Law of Custom or Habit (*achara*) due to Maya (illusion, or the negative self-effacing aspect of Shakti, abstract Power), which is predicated to act thus:

> Custom or habit causes the Mind of the Ego to lose consciousness of that which is continuously perceived in a general way by the senses. *Yogis*, however, claim to acquire by self-education the power of keeping perception of the causative elements in mind without loss of consciousness thereof. It is then predicated that the limited Soul behind the Ego, from which indeed the Ego is himself produced, has an eager desire (*sankalpa*) to perceive again. But that cannot happen so long as that which is perceived remains a continuous unvaried general perception.

There must, therefore, arise a variation in that which is perceived, in order to induce further perception when once consciousness of perception is lost. Such variation is possible, ''because every general perception must contain all the elements of particulars,'' *i.e.*, a capacity for variety. Perception thus passes from experience of the general to that of the particular, de to the existence of variety in the general. When there is mere perception of particulars they are not localised, but are in all directions (*dishah*) in the Wide, or empty Space, or Void (*avakasha*) as distinguished from filled-up Space, giving rise to relativity of positions (*desha*). In a

long note at this point Mr Chatterji argues on this that ether (*akasha*) consists of lines (*dishah*, directions) of forces radiating everywhere, called the hairs of Shiva. Hence his title of *Vyomakesha* or Haired with a web of diversity: *i.e.*, with space made up of lines or directions (*dishah*), an idea of Space to be found inthe Upanishaas and evern in the Vedas.

The ''hairs of Shiva'' are recognised by him in the ''lines of force'' of Western philosophic and scientific argument: e.g., in the lines radiating from the poles of a magnet, which being cut by a conductor, give rise to an electric current. The apparently intimate connection of electricity with ether (*akasha*) suggests to him that the lines of the magnetic field are connected with the ''directions'' called dishak, which thus become the lines of Ethereal Energy.

The result, therefore, of ''the experience of variety in uniformity'' is an experience of the existence of the Wide, unfilled Space, or Void, which is to say an experience of the existence of Nothing (shunya), i.e., of Vacuity, Empty Space, Ethereality, Ether (*akasha*),-in other words, of the Principle of Vacuity, the first of the Five Bhutas, or Physical Factors. As Mr Chatterji suggests, this does not, however, give Akasha quite the same sense as that of the Western term Ether, because Ether is capable of vibration, movement, whereas Akasha is held to be without movement and entirely inert.

Causative Element

This line of argument is connected through a predication by the Kashmiri Shaivas with the experience of the causative element of Sound (shabda-tanmatra), whence their saying, that ''from the variety produced in the element of Sound there is produced the principle of Vacuity'' (*akasha*). Similarly, the experience of variation in the causative element (*tanmatra*) of Feeling (*sparsha*), in its most ethereal form of temperature, produces the experience of the existence of Aeriality (*vayu*), because the variety can only be caused by movements in the atmosphere (also vayu), regarded as Space.

Similarly, the experience of variation of the causative element of Colour (*rupa*) can produce nothing but the

experience of Form or Shape (also *rupa*), because there can be no shade or variation of Colour experienced without also experiencing Form or Shape. Therefore philosophically Colour is Form and Form is Colour, whence the same term for both. Now, the experience of Form involves the experience of an Energy that builds up, transforms or destroys Form, and hence Colour; with which it is identical. So the experience of Energy is predicated to be that of combustion (*jvalana*) or chemical action (*paka*), technically associated with fire (*agni*). Combustion, Chemical Action, Fire are therefore names for the Energy that builds up, transforms, or destroys forms; *i.e.*, the real abstract term should be Formativity (*agni*). Consequently the experience of variety in the causative element of Colour ultimately produces the experience of the existence of Formativity. Variation in the experience of the causative element (tanmatra) of Flavour *(rasa)* produces the experience of moisture, as an invariable accompaniment: *i.e.*, it produces the experience of the existence of the Principle of Liquidity (*ap*).

This argument leaves out of view the physical action of the salivary glands, actuated by efferent nerves situated in ganglia, and so acting independently of the Ego as will-power. The argument cannot, therefore, tally with Western Physiology, especially as these glands act not only on contact with a concrete outside object in the mouth, but also on a vapour or gas emanating from or produced by an outside object situated at a distance in Space, or by the mere contemplation of the existence of such an object. Lastly, variation in the experience of the causative element (*tanmatra*) of Odour (*gandha*) is predicated to produce the experience of approaching and sticking or staying on as an indissoluble attachment, in contradistinction from the experience attached to the sense-perceptions of sound, feeling, colour, and taste, which are all motor, whereas the experience in this case is definitely static. In other words, the experience is that of Stability, involving the Principle of Solidity (*prithivi*), of which such further experiences, as hardness, roughness, pressure, weight, and so on, are subsidiary developments. Weight, however, in the Western view, involves consideration of another subject altogether, as it is really the measure of

the Earth's attraction of a body outside the Earth towards itself.

Evolution of Five Principles.

The Trika Philosophy argues the evolution of the Five Principles or Factors of Experience-Ethereality, Aeriality, Formativity, Liquidity and Solidity-out of the Causative Elements of Sense-Perception. In other words, the ingredients of the apparently material or physical Universe are thus evolved from the immaterial or super-physical Universe. These ingredients are the Five Bhutas (those that have grown). The one other ingredient necessary for completing the evolution, the Principle of Vitality or Life (*prana*) is ever present in it; because it is inherent in the first stage (*Shiva-tattva*) and forms the essence of the Power (*shakti*), which makes possible in the second stage (*Shakti-tattva*) all subsequent stages, since every link in th whole chain of evolution is a Production, link by link and stage by stage, of that which preceded it. The physical Universe is, therefore, an aggregate of countless combinations and permutations of varieties of Sound, Feeling, Colour or Form, Flavour and Odour.

These combinations and permutations are called *vishaya* (objects of sense), and are held to come into manifestation from varieties produced in the causative elements (*tanmatra*). Finally, as the Five Principles of Experience (*bhuta*), they make up the physical Universe. So also the rest of the principles (*tattva*) make up the super-physical and transcendental Universe.

In the Trika Philosophy, above and beyond everything and every concept transcending and yet pervading and permeating all is the figure of *Parama Shiva* or *Para Samvid* (the Supreme Experience), "beyond and unaffected by all time, space and relation, and alone making the existence of the manifested Universe possible" by a process of logical experiencing out by stages, each pre-disposing and involving all its predecessors, and also remaining intact and unaffected by all its successors. This is to say, Shiva Himself permeates every thing and every concept in the whole physical and super-physical Universe, and also every stage (tattva) of

evolution; and so does each successive stage permeate all its successors and the Universe. There is therefore a process of ''Involution'' going on throughout all the Evolution.

The procession of the stages (*tattva*), however, involves something more than a process of involute evolution; i.e., it involves a multiplication of units. This is to say that, in the Trika Philosophy, after the first six, from Shiva to Maya, the stages cease to be single; with Purusha and his female twin Prakriti, and his fivefold Sheath or Veil (*kanchuka*, principle of limitation), they become individual and mutually exclusive, *i.e.*, multiple individualities, deriving from one individual. This again is to say that the result of the process of cosmic evolution from Shiva through the limited individual Soul (*purusha*) by the stages known as the Tattvas is ultimately to produce unlimited differentiation combined with evolution, and to turn the *Tattvas* into units: in other words, to produce units in unlimited numbers, each permeated with Shiva Himself.

The Principle of involute differentiation is necessarily carried on through all the subsequent stages up to the last the evolution of the Principle of Solidity. But as in the Trika Philosophy the *Purusha* or individual Soul is held to be an ultimate atom or ''non-spatial point'' (*anu*), he can but remain such on evolution as a unit *(tattva)* into Solidity (*prithivi*). This final unit thus becomes in fact an ultimate atom of the Solid (*prithivi*), acting on and interacting with indefinitely numerous other similar atomic units, each of which is permeated with Shiva. Between them they form collectively the *Prithivi* (Earth, world) similarly permeated. As Mr. Chatterji suggests, this argument leads to a particular method of obtaining Release (*mukti*) by *yogis*, called anavopaya (getting rid of the atoms from the soul).

The collective action of the Tattva units is predicated in the Trika Philosophy to take place by classes or groups, which thus become separate entities of the same nature as their components, and are called *tattveshas*, lords of the *tattvas* or *adhishthatri* devatas, presiding deities. It is the tattvesha of the inert *Prakriti* (Nature) Group that causes the disturbance (*kshobha*) which renders active the Prakriti

attendant on an individual Soul (purusha). At this point in the argument Mr. Chatterji breaks off at great length to enforce a claim that the presentation of the cosmic evolution by the Trika Philosophy can, by true philosophic reflection, be comprehended as a rational theory, having a bearing on practical life, and that its stages are realised subconsciously by every human being during every moment of life. He commences the statement of his claim by an interesting illustration:

> "For instance, as I am writing this [at Jammu] and occasionally looking out of my window, I am perceiving a brick building at a distance and a tall and fine date-palm tree waving in the wind, its leaves sounding pleasantly as they are moving. Now in this very perception even of these trivial things, I am experiencing, however dimly and implicitly, the eistence of the whole series of the Tattvas [stages in the cosmic evolution]."

He proceeds to show, point by point, how the truth of the Philosophy comes home to the Hindu. I have, however, resisted the temptation to give an abstract of his argument here.

The Kashmiri Shaivas, or the more serious of them, are not, and never have been satisfied with the subconscious realisation of the stages in cosmic evolution leading up to that of the Supreme Universal Reality, Parama Shiva Himself, usually named simply Shiva. They have always endeavoured to reach direct conscious realisation by a system of self-culture, mental, moral, spiritual and physical, known as *Yoga* (discipline, restraint), which it is claimed enables an individual Soul (*purusha*) to shake off the limitations hedging in the Ego (*ahankara*), in which it is temporarily housed. It is claimed that a *yogi*, self-trained in this manner, can clearly and by direct experience realise all the stages in cosmic evolution up to the Supreme Himself.

For this reason, the Kashmiri Shaivas affirm that the Tattvas and "their true nature first came to be known" through the direct experience of yogis self-trained in yoga, and not by logical inference. The *Tattvas* are thus held to be

realities and not abstractions or inferences. Logic and reasoning, it is believed, were only applied to the direct experiences of the *yogis* after they had been promulgated, in order to show that it was not necessary to accept them 'as revelation, or as a matter of faith.'' This is to say that logic applied in this matter of revelation produces no other result than that produced by revelation itself.

If the revelation claimed is logical, one should be able to draw up a table of the descent or development of the 36 *Tattvas,* translated as ''stages.'' But if one attempts to do so, one soon finds that ''stage'' is not a correct translation of the term *tattva*, because most of the *tattvas* are not in a line of descent, but are contemporary; *e.g.*,(1) Shiva Tattva and Shakti Tattva, (2) Sadakhya and Sadvidya, (3) the five Kanchukas, (4) Purusha and Prakriti, (5) Buddhi, Ahankara and Manas, (6) the five Buddhindriyas, (7) the five Karmendriyas, (8) the five Tanmatras, and (9) the five Bhutas. It would seem that point is a better translation of *tattva* than stage. But the former is well settled now and has been adopted here.

On drawing up a table of the real stages inthe argument of the Trika Philosophy, it has been found that from Parama Shiva (God, the Ultimate Supreme) to Sansara (the Universe) or *vice versa* there are 33 real stages of development, according to the information in the foregoing pages, but they differ from the 36 Tattvas. In order to bring this out, a table is now given, showing the stages and the Tattvas together, in which the stages have Roman numbers attached to them and the Tattvas ordinary numbers.

A Table of the Trika Philosophy

[N. B. In this Table the terms g*yana, sarvagyatva, vyoma-gyana, gyanendriya* are also commonly written *jnana, sarvajnatva, vyomajnana*, and *jnanendriya*.]

(i) Parama Shiva
(also Parameshvara, Para Samvid, Chaitanya, Chit or Shiva)
|
Eternal Realities

(ii) Shiva Atman Shakti

Chit Ananda Ichchha Gyana Kriya

(iii) Shiva-Shakti

(iv) Chit Ananda Ichchha Gyana Kriya

(v) (1) Shiva Tattva (2) Shakti Tattva

(vi) Prana

(vii) Shuddhadhvan

(viii) (3) Sadakhya (4) Aishvarya Tattva (5) Sadvidya

(ix) Shunya

Primary Relations

(x) Nityatva Vyapakatva Purnatva Sarvagyatva Sarvakartritva

(xi) (6) Maya

(xii) Mayadhvan Ashuddhadhvan

(xiii) Kanchuka Guna

(xiv) (7) Niyati (8) Kala (9) Raga (10) Vidya (11) Kala Sattva Rajas Tamas

Sukha Dukha Moha

Limited Realities

(XV) (12) Purusha (13) Prakriti

(xvi) Brahma Tattvesha Purusha-Prakriti Shrikantha Tattvesha

(xvii) Sattamatra Kshobha

(xviii) Antahkarana Voman

(xix) (14) Buddhi (15) Ahankara (16) Manas Vyomagyana

(xx) Alochana Eshana Bheda

(xxi) Buddhindriya Prana Karmendriya Achara

(xxii) Gyana

(17) Shravana (xxiii) Gyanendriya

(18) Sparsha

(19) Darshana

(20) Rasana (xxiii) (xxiv) Tanmatra (27) Vach

(21) Ghrana (28) Hasta.

(22) Shabda (29) Pada

(23) Sparsha (30) Payu

(24) Rupa (31) Upastha

(25) Rasa

(26) Gandha

(xxvi) Sankalpa

(xxvii) Variation

(xxviii) Materialisation

(xxix) Avakasha Temperature Jvalana-Paka Moisture Indissoluble Attachment

Bhuta

(xxx) (32) Akasha (33) Vayu (34) Agni (35) Ap (36) Prithivi

(xxxi) Jiva

(xxxii) Vishaya

(xxxiii) Sansara

Yoga Doctrine

As Lalla was a Shaiva yogini or professed female practitioner of the Yoga discipline, and as her Word, the *Lalla-vakyani*, is full of allusions to Yoga doctrine. The object of Yoga is to emancipate by discipline the individual Soul (*purusha*) from its bondage to the material Universe (prakriti), in which last term is included the Mental Organism (*chitta*, thought). The emancipation is effected by a mental and bodily discipline culminating in a spiritual transformation (kaivalya, isolation) which is salvation, bringing about a permanent intuition revealing the essential distinction (viveka) between the Soul and the Universe.

Thought (chitta) is predicated to have five intellectual and five moral functions (*vritti*). The intellectual functions (*vritti*) are (i) right judgement of real things (*pramana*); (2) false judgement of real things (*viparyaya*); (3) imagination without corresponding reality, based on mere words (vikalpa); (4) sleep, the negative action that occurs in sleep, based on no conception of reality (*nidra*); (5) memory, continuance of connection with an object that has been perceived (smriti). The five moral functions (klesha, affliction) are (1) avidya, primal ignorance, the Soul imagining itself to be identical with the Mind (*chitta*); (2) the conception of "I am," egoism identifying the powers of the Soul and Matter (asmita); (3) material desire (raga); (4) hate (dvesha); (5) clinging to embodied life (abhinivesha). The moral functions, *i.e.*, the afflictions, move the subjects of thought, *i.e.*, man, constantly to works (karma) from which arise mental predispositions (*sanskara, vasana*) moving him to corresponding future works.

The vicious cycle goes on in birth after birth for ever, until escape, *i.e.*, salvation, can be found. To gain salvation the Yogi attempts to paralyse the intellectual functions of thought and wear down the moral functions by various ascetic exercises, termed the Eight Members *(ashtanga)*. These eight exercises (*anga*, member) are (1) moral discipline in relation to others (*yama*); (2) moral discipline in relation to oneself (*niyama*); (3) suitable modes of sitting during meditation (asana); (4) regulation of breathing (*pranayama*);

(5) retracting the sense-organs from objects of sense (*pratyahara*); (6) negative fixation of Thought by pinning it to an object (*dharana*); (7) meditation, positive fixation of Thought (*dhyana*); (8) perfect stillness of Thought (*samadhi*), in which all sense of individuality is extinguished. In the course of these the Yogi is held to win various miraculous powers (*vibhuti*) in addition to the light of intuition (*pragyaloka, prajnaloka*).

The last three exercises collectively make the stage of training known as *Samyama*, and culminate in the condition styled "the stillness of the spirit with the seed" (*sabija samadhi*), i.e., the seedof future activity of Thought and consequent works: or, what is nearly the same thing, the stillness of spirit (*sampragyata* [*samprajnata*] *samadhi*), in which, however, the intellectual functions of Thought are not yet paralysed.

To attain the final stage, this kind of stillness (*samadhi*) has to be converted into seedless (*nirbija*) or unconscious (asampragyata, *asamprajnata*) stillness, a state of ecstasy, which is in three phases: (1) paralysis of intellectual functions (*nirodha-parinama*), (2) cognition of a single object only, outward or inward (*samadhi-parinama*), (3) combination of arrest of thought and cognition of a single object only (ekagrata parinama). In the first of these the activity of the waking state of Thought is arrested and its intellectual functions are temporarily paralysed. In the second the power of Thought to relate itself to manifold objects is destroyed and its cognitions are restricted to a single object of inward and outward perception. In the third, the two previous conditions are combined in equal proportions.

These are permanent transformations, as a result of which all sense of objectivity disappears from the matter of Thought, leaving only the intuition of the distinction between the individual Soul (*purusha*) and the material Universe (*prakriti*), wherein the Soul shines for ever in its perfectly pure and still radiance.

System of Yoga

Such is an outline of the system of Yoga, but it was based on certain previous mystic conceptions of the natural

and spiritual worlds, which may be classified broadly under two heads; (1) the theory of Nature (*prakriti*) and of salvation by means thereof, and (2) the practice of physical means supposed to be efficacious in attaining salvation.

In the Yogic theory the human body is conceived as a miniature or replica of the world without it. The forces by which this microcosm is controlled at the same time operate upon the macrocosm outside, and thus by certain physical and mental processes the Yogi can win for himself, not only supernatural powers over his own body and mind, but also a miraculous control over the Universe, culminating in the complete translation of his Soul into the highest phase of Being, the Absolute, conceived by Shaivas as the Supreme Shiva, for ever and ever. In the human body the vertebral column is conceived as Mount Meru, the central mountain of Hindu cosmology. As the macrocosmic sun and moon are imagined to turn round Meru, so, we have a microcosmic sun and moon in the human body: the moon at the top of the vertebral column and the sun at its base.

There are three of supreme importance, Sushumna, Ida and Pingala among the numerous veins or arteries (*nadi,* stream), which descend from the brain into the pit of the stomach, and between the groin and the navel is said to be a bulb (*kanda*) into which the veins (or arteries) debouch. There is no difference perceived between veins and arteries, as the principle of the circulation of the blood was not understood. the vehicles for containing the blood are often looked on as passages. It will be seen that these statements have no reference to actual physiological facts, nor will any of those that follow.

Sushumna is identified with Agni (fire). At the upper end of Ida is the moon and they are identified. At the lower end of Pingala is the sun and they, too, are identified. These three veins are in immediate conjunction, Ida being on the left hand of Sushumna and Pingala on the right. Sushuman rises vertically from the pelvic region along the vertebral column as far as the Brahmarandhra, the hollow above the base of the palate. There it bends round to the right of the Agya (*Ajna*) circle between the eyebrows and passes up into the

left nostril. In the centre of Sushumna is another stream (*nadi*) called Chitra, which is said to be of five colours and to the *upadhi* (distinguishing property) of the body. The Brahmarandhra is the upper extremity of both the Sushumna and of the Chitra. Another account asserts that inside Sushumna there is a bright stream called Vajra, and that inside Vajra is another stream called Chitrini. In the centre of Chitrini is the Brahmanadi, a subtile duct representing pure knowledge and bliss. At the lower mouth of Sushumna is the Brahmadvara, Door of Brahma, where are the Knots (*granthi*). Some writers speak of three knots, the Brahmagranthi in the Anahata Circle (the heart), the Vishnugranthi in the Vishuddha circle (the throat), and the Rudragranthi in the Agya (Ajna) Circle (the forehead).

Sometimes, Ida is identified with the Ganges, Pingala with the Jamna, and Sushumna with the Sarasvati, and the point where they are supposed to meet in the mouth of the Brahmarandhra is called Triveni. By daily spiritual contemplation of this union, corresponding to the physical act of bathing at the real Triveni, the Yogi may win salvation for his ancestors and himself. Sometimes, the sacred city of Varanasi (Benares) is localised in the microcosm by styling Ida as Varna and Pingala as Asi, so that their place of union at the Brahmarandhra is Varanasi, the residence of Vishvanatha, the Lord of the Universe.

The microcosmic Moon at the top of the vertebral column, which is said to consist of eight and sometimes sixteen digits is always exuding nectar, which flows downwards. A digit in European parlanc is the twelfth par of the diameter of the sun or moon. Half of this nectar passes through Ida, on the left side, and there becomes water for the nourishment of the body. other half goes through Sushumna into the vertebral column, and thence down to the base of the latter, where it meets the microcosmic Sun. This sun, which has twelve digits, casts its rays upwards through Pingala along the right side of the body, and thence through the system.

The middle of the sphere of the Sun is the Vaishvanara Fire, which effects the process of digestion in the body. The

abdomen is also situated the first of the Seven Circles (*chakra*), which are conceived as being of the form of the lotus, attached at intervals to Sushumna.

The first Circle is the Muladhara, or simply Adhara, and is imagined to be a lotus of four digits in width, situated two digits above the anus and two digits below the groin (linga). In the pericarp (seed-verssel) of this lotus is a triangular space representing the yoni or female organ. On this space dwells Kundalini (or (Kula-Kundalini) who is Shakti (or Chichchhakti), the power of the spirit, the creative force of the phenomenal universe. She is golden of hue, like a streak of lightning. When at rest she sleeps rolled up in three and a half coils, like a serpent, with her tail in her mouth, inside the lower orifice of Sushumna. On her left is *Ida*, *Ida*, which coils round Sushumna and finally enters the right nostril. On her right is Pingala, proceeding in the reverse way upwards and debouching into the left nostril. Muladhara is also made to represent the Earth and the seat of Brahma, and the *yoni,* called Traipura, the three principles of fire, sun and moon, is also located at the mouth of Vajra, the bright stream (*nadi*) situated inside Sushumna.

Kundalini is sometimes termed Vagdevi or Goddess of Speech, the Shakti of Vishnu, the Mother of the three Gunas (modes of matter), the Seed of Being (*bija*). Over her sleeping form broods the Kamabija, or Seed of Love, a bright spiritual radiance endowed with the powers of knowledge and action, which circulate through the body. This Kamabija is also styled Svayambhulinga, the phallic symbol of the Selfcreated Being, Shiva. To this is added that around the *yoni* Traipura there blows a red wind called Kandarpa (the same as Kama, Love) and in the *yoni* is the Svayambhulinga, having the hue of molten gold and facing downwards. Above this is Kundalini, who is like a lotus-fibre and lightning, and covers with her face the orifice of the Sushumna. In the midst of *Kundalini is Paramakala* or *Parameshvari* or *Mahaprakriti*, the super-subtile principle of Bliss, which is like lightning and illuminates the Universe.

The *yoni* and *linga* upon it are known as the *Kula* or Home, the Power of Phenomenal Being. A little distance

above the Muladhara, in the groin, is the second Circle, the Svadhishthana, conceived as a red lotus with six petals. It represents Varuna, and is the seat of Vishnu. The third Circle is the Manipura, a golden lotus of ten petals by the navel. It is said to be blue and to represent Agni, and that Rudra dwells on the inverted triangle (*yoni*) at its centre. The fourth Circle is the *Anahata*, a red lotus of twelve petals situate in the heart. In it is a flame styled *Bana-linga*. This Circle represents Vayu or the Wind. In the double trangle within it dwells Ishana. In the middle of this double triangle is a triangle (*yoni*) known as Trikona Shakti, within which is the golden *Bana-linga*, on the head of which is a lotus of eight petals, the seat of Lakshmi.

In this lotus dwells the *Prana* or Breath of Life, together with the Vasanas or influences of former Works upon the Soul, the Karma or Works thereof, and its Ahankara or principle of Egoity. Besides Prana or Outward Breath, the Yoga Philosophy recognises several others, including principally *Apana*, breath going downwards in the anus; Samana in the navel; *Udana* in the throat; *Vyana*, circulating through the body. Situated in the throat is the fifth Circle, Vishuddha, a golden lotus of sixteen petals, which is said to represent *Akasha* or Ether and to be the residence of *Sadashiva*. It is also given the colour of smoke.

The sixth Circle is *Agya* (*Ajna*), a lotus of two petals between the eyebrows which contains the mystic force called *aksharabija* (the imperishable seed). It is of the colour of the moon. In its pericarp is the seat of Shiva called Itara in the form of a *linga*, like a series of lightnings. It is the *paramakulapada*, the highest stage of the Kula, or Home in which Shiva and his consort Shakti are half and half (*ardhangi*) in mutual fashion. In it is envisaged *Paramatman*, the Supreme Self, as Creator of the origin, maintenance and dissolution of the cosmos, like a halo of the light of fire, sun and moon. After death the Yogi, who has fixed his breaths on this seat of *Vishnu* enters into *Param-Brahma* or Shiva.

The highest Circle of all is the seventh, *Sahasrara*, conceived as a lotus with a thousand petals, situated at the base of the palate. On its pericarp is a reversed triangular

space (*yoni*), in the centre of which is the Brahmarandhra or upper extremity of the *Sushumna*. On the yoni (or below it) is the Moon, whose nectar flows downwards, through the system. Its place is within the sinus of the forehead. The Sahasrara is conceived as Mount Kailasa, the home of Shiva, and as representing the sphere of the Absolute or Transcendental Being, *Parama-Shiva* or *Paramesvara*, as opposed to the sphere of cosmic action or *Kula*. It is styled *Akula* or Nakula. It is, thus, the physical as well as the spiritual antithesis of the *Kula* at the lower end of the *Sushumna*.

The *Sahasrara* is also described as having a thousand red petals facing downwards and containing fifty letters of the *Devanagari* alphabet from *a* to *ksha*. It contains the full Moon without the hare (our "man in the moon") and in its central *yoni* the Yogi should contemplate the Void. In the void of this *yoni* is the sixteenth digit of the Moon called Ama or Ana. It is like lightning and is as thin as the the hundredth part of a lotus-fibre. It conveys the nectar flowing from *Sahasrara*.

Inside *Ama* is the digit *Nirvana*, which is as fine as the thousandth part of a hair, curved like the new moon, bright as twelve suns, the tutelary deity (*adhidaivata*) of living creatures. In the middle of *Nirvana* is *Apurvanir-vanashakti*, which is as thin as the ten-millionth part of a hair and bright as ten million suns, the creator of the threefold world and dispenser of the Knowledge of Brahma, the life of all creatures. Inside this Apurvanirvana is the Shivapada or Seat of *Shiva*, or *Param Brahma*. This *Shivapada* is also called the *Hansasthana* or the Swan's Home, the revelation of salvation.

Metaphysical Contemplation

The object of metaphysical contemplation is to merge the individual Soul into the absolute All-Spirit. So, the object of the Yogi is by contemplation to absorb the Kundalini in the microcosm representing the macrocosmic Energy, into Sahasrara, typifying the Absolute, whereby the Cosmos is merged into the infinite bliss of *Parameshvara*, the Absolute, the Transcendental Being.

In order to effect this, it is held that for the transit of *Kundalini* through *Sushumna* and the *Brahmarandhra* into

Sahasrara, the veins (*nadis*, passages), must, by the exercise of breath-regulation (*pranayama*) be blocked up with air introduced into them by inspiration (*puraka*) and retained in them (kumbhaka). The normal circulation of the air through the system, which causes the continuance of the soul's imprisonment in the body, is held to be arrested by this stoppage of the air. Then *Kundalini,* when she has been aroused to sufficient energy by mystic exercises, passes up through Sushumna, bursting the eighth Knot (*granthi*) that binds the veins, and enters through the *Brahmarandhra*, the upper end of the *Sushumna* vein, into the Sahasrara, the realm of the Absolute.

But long training is needed before *Kundalini* can be stimulated to this supreme effort. An earlier stage of this training is passed in contemplating the *Muladhara* at the lower end of *Sushumna*. The Yogi, after taking a deep inspiration, fixes his thought upon the lotus of *Muladhara* and compresses the *yoni* in it, meditating on *Kama*, the Spirit of Love, To dwells in the *yoni*, and conceiving in the flame above it a union as Shiva and *Shakti*. Then *Kundalini*, who is also styled *Tripura*, as comprising the three principles of fire, sun and moon, begins to rise in *Sushumna*, and after drinking the nectar streaming down it, returns to the *Kula* or Home.

These methods, with further contemplation of the higher Circles (*chakra*) up to Agya (Ajna), stimulate *Kundalini* to such a degree that in the last stage the Yogi is able to bring her up into *Sahasrara.* By long practice, his activities of the material organ of Thought (*chitta-vritti*) become absorbed in the *Akula*, the Absolute, and his stillness (samadhi) becomes perfect stillness. Drinking the lunar nectar of *Sahasrara*, he overcomes Death (cosmic, conditional being) and the *Kula* (the Home, the site of the Power of Phenomenal Being).

Thus in brief can the Yogi achieve his object, freedom from re-birth, salvation. But for the present purpose a few further details are necessary. He must practise moral discipline in relation to others and himself (*yama* and *niyama*) and spiritual purification to stimulate Kundalini, the Power of the Spirit, to burst the Svayambhulinga, the symbol of the Self-created Being endowed with the powers of knowledge and

action, and bring with her the sound of the mystic syllable *hum* to the *Brahmadvara*, the Door of *Brahma*, where the Knots are, at the entrance of the *Sushumna* in the centre of Muladhara, the first Circle (*chakra*). Going up the *Sushumna*, she then bursts the lingas of the Anahata (the heart) and the *Agya* (*Ajna*) the throat Circles, and at the *Brahmarandhra*, the upper end of the *Sushumna*, she unites with *Parama-Shiva,* shining like a bright thread of lightning.

The Yogi should then bring her together with his Soul (jivatman) into *Sahasrara*, the highest Circle at the base of the palate, and there contemplate her as supreme and as *Chaitanya*, Spirit. When she has there drunk the red nectar from Shiva, she returns to *Muladhara* by the way she came. Then he should make a libation of this nectar to the deities of the cosmos, whereby he obtains immunity from future birth and assurance of absorption into the Infinite.

Writers upon Yoga often dwell upon the phenomenon of Nada, which in its physical aspect signifies the mystic Sound (*anahata-dhvani*) heard by the Yogi in the *Sushumna* in the interior of his body. There are several varieties of this Sound. The first of them is the sound caused inthe ether of the heart when the exercise of breath-regulation (*pranayama*) has loosened the *Brahma-granthi* or *Knot* of *Brahma* in the *Anahata* Circle (the heart). Sometimes, the Sound is identified with the mystic syllable *Om*. Probably, the idea was suggested by the noise made on closing the ears with the hands. In the *Lalla-vakyani* there are several allusions to Nada.

Yogic works, in common with the *Tantras*, often refer to a theory of cosmogony of which the leading idea is as follows. The Purusha (Absolute Spirit, *Para Shiva, Brahma*) and the *Prakriti*, identified with the Supreme Shakti, are eternally co-existent. Like Purusha, Prakriti is to be conceived as both unqualified and qualified. Purusha reveals Himself in all finite beings through Her universal presence as the principle of cosmic Bliss. Essentially, they are two in one and one in two. Creation begins when from Him as affected by Her, *i.e.*, as *nishkala* (inactive), there issues the primal Bindu (drop). Also the dot representing the final nasal sound at the end of the written mystic syllable *Om*.

The same idea is expressed more fully thus. *Prakriti* by contact with Purusha becomes spiritualised (*chinmatra*) and in an effort towards creation, She becomes solidified and changes into the primal *Bindu*. In the latter Shiva and *Shakti* exist together in an as yet undissolved union, shrouded in the bonds of *Maya* (Illusion), bearing the potentialities of cosmic creation, continuance and dissolution. It is imagined as existing in the form of a grain of pulse in the Sahasrara of the microcosm, Where it composes the Void (Brahmapada) there. This primal *Bindu*, under the influence of Time according to some, divides itself into three: (1) a gross or seminal Bindu, the Germ of the material Universe; (2) a subtile Bindu, which contains the Gunas, modes of matter, Sattva (goodness), *Rajas* (wickedness) and *Tamas* (ignorance), and is termed Nada; and (3) a supreme *Bindu*. *Nada* literally means Sound, and denotes or is denoted by the semicircle under the *Bindu* or dot over the written syllable *Om*.

From the Bindu as it thus divides itself arises an inarticulate Sound styled *Shabda-Brahman*, speech *Brahman* from which emerge, according to some, the three cosmic Powers of Knowledge, Will and Action. Others derive from it the genesis of the material principle of the finite Universe, *Mahat* or *Buddhi*, and its evolutes.

The theories of cosmic evolution that are connected with all this are extremelycomplicated and obscure, but it is as well to call attention to a similar theory of the *Shaiva Siddhanta*. One School teaches that from Pure *Maya* emanates *Nada* (Vak, speech), the elemental Sound or Logos, and from *Nada* the *Bindu* or cosmic Germ, from which are successively evolved the principles of the finite Universe.

In this theory Shiva includes the Trinity consisting of *Pati*, *Pashu* and *Pasha*, the Lord, the Herd and the Bond, i.e., the Supreme Being, Souls bound in the fetters of finitude, and the three Forces binding them, which are *Maya* (Illusion), *Anava* (Obscuration of Soul0 or Avidya (Ignorance), the power of Darkness obscuring the native light of the Soul, and *Karma*, the mechanical influence of former Works upon present experience. Pure *Maya* is almost the same conception as that of *Shakti*.

So far as to *Nada* and *Bindu* in their general macrocosmical aspects; but they also play a prominent role in the microcosm of the individual. *Kundalini* or *Shakti*, residing in the *Muladhara* Circle, ordinarily sleeps rolled up in coils like a serpent. This *serpentlik Kundalini* surrounds the microcosmic Supreme, who is inthe shape of a minute Dot of Light. The first stage towards enlightenment occurs when a man obtains glimpses of the Dot of Light. By this the Dot is set in motion and rouses the *Kundalini* or *Shakti* from her sleep. She wakes with a great Sound (*Nada*) and becomes conscious. The Soul is thus illuminated by the supreme light of consciousness. The *Shakti*, being merely the immanent aspect of the Supreme, is identical with Him.

It is this flash of light, or *Bindu*, and this sound of Shakti, or Nada, that are mystically represented by the *nada-bindu* of the written syllable *Om*, on which are place a dot within a semicircle for nasalisation, *anunasika*, or which the dot represents the *bindu* and the semicircle the *nada*. By a further extension of the metaphor, this *nada-bindu* is thus considered to be a representation of the Ultimate Supreme.

Inasmuch as the divine *Shakti* reveals herself in Sound (Word or Logos), the elements of speech, namely the syllables and their combinations, have a profound mystic significance in Shaiva doctrine. Hence, there has arisen a copious literature on the mysteries of the letters of the alphabet and their groupings in spells (mantras).

It has been suggested that the Circles (*chakras*) and other terms of Yogic anatomy correspond more of less to real parts of the human body, and the following identifications have been proposed:

Chitra, the grey matter of the spinal cord.

Brahmarandhra, the central canal of the spinal cord (but modern Hindus identify it with the anterior fontanelle).

Muladhara, the sacred plexus.
Manipura, the epigastric plexus.
Anahata, the cardiac pleus.
Vishudha, the laryngeal or pharyngeal plexus.
Agya (Ajna), the cavernous plexus.

Sahasrara, the medulla oblongata.
Sushumna, the spinal cord.
Ida, the left sympathetic cord.
Pingala, the right sympathetic cord.

It is not to be assumed that Lal Ded was thoroughly acquainted with the whole Yoga theory or that she necessarily thoroughly understood it, but that she had studied under learned exponents of the Trika Philosophy and was well acquainted with the general teaching and phraseology they employed is quite evident from the Lalla-vakyani. Such an exposition as has been given of Shaivism and Yoga is necessary for a comprehension of her Word.

Lalla's Teaching

Lalla's Teaching or 'Word,' *Wakh* or *Vakyani, i.e.*, Words, is her own term, shows her to have been a strong Hindu sectarian. It shows her as a Shaiva of the Kashmiri variety, well acquainted with the terms of the Philosophy of the Shaivas and with the Yoga doctrine of the same division of the Hindus. It shows also that she followed, not the Dvaita doctrine, the Dualist teaching which is based on the separation of Nature from the Supreme, but the Advaita, the Monist, the non-Dualist teaching which is based on the unity of the Supreme with all things, including human beings.

The Advaita doctrine had been introduced into Kashmir some centuries before her time. She teaches, as often and as clearly as she can, the absolute dependence of mankind on the Supreme, and roundly states that those who cannot recognise the fact of the unity of the Supreme with all observable things are "ignorant fools." Her idea of the Supreme,-of God in fact -- is a very lofty one. He is everywhere without exception everything that a man can need. She constantly teaches the insignificance of the whole universe in comparison with Him and the ineffectiveness of human effort without Him. And in true Hindu fashion she insists on the identity of the human Self with the Supreme Self, even in the most trival action.

Lalla is further a *yogini*, a professed female ascetic, who wanders about spreading the Yogic doctrines wherever

she goes. To her that is the only kind of life worth following, the only teaching worth anything, and the only useful aim worth inculcating in others. She is obsessed by it, and practically the whole of her Word is aimed at proclaiming and enforcing it on the attention of manking. Hwr teaching has continuous references to the Yoga doctrine, its technicalities and terms, expressed in poetry full of fire, spirit and fervour, with a great wealth of picturesque imagery that makes it hard for a Eurpean Christian to follow without instruction, as it is so wholly Hindu and Indian.

On the basis of the Shaiva, Yoga and Advaita learning, she teaches but one main idea with an infinite variety of illustration. Her object for herself and her hearers is to escape Re-birth, the bugbear of all thinking Hindus, by securing union with the Supreme after death at the end of the present life. This object, she endlessly repeats, can only be attained by contemplation of the Yoga doctrines combined with the proper performance of the Yogic religious exercises, the whole aim of which is to make sure of eventual absorption into the Supreme, or, as Christians would put it, to make sure of salvation.

The meditation must be on the Supreme and the means of reaching Him. The main exercise is Breath-control, by which is meant stopping the breath while intensely meditating. The main thing to avoid is desire of any kind for any thing in Nature. Release from Re-birth cannot be achieved until freedom from desire has been acquired by Yogic exercises. The aspirant to Release must be dead to Desire while still alive in this world, as all worldly Desire is an evil working against Release. But desire for union with the Supreme is all that is good, and the exciting cause for this desire must be ardent love for attaining it through the self-discipline imposed by the Yogic exercises.

But Lalla is no bigot; she constantly preaches wide and even eclectic doctrines: witness the following and many other instances. It matters nothing by what name the Supreme is called, He is still the Supreme; Be all things to all men, taught in terms that have sunk into the people; The true saint is the servant of all mankind through his humility and loving-

kindness. It matters nothing what a man is or what his work of gaining his livelihood may be, so long as he seeks the Supreme properly. Some of her Sayings will come home to the Christian hearer, as for example the following:

> "The Day of Resurrection will come on a day and at an hour when men are not looking for it; Trust in God for all things, and He will provide; Be resigned to the troubles of this world, and be ready when the Lord of Death calls. This last sentiment is couched in verse that has no echo of Christianity in its terms and references."

Lalla fills her teaching with many things that are common to all religious philosophy. There are in it many touches of Vaishnavism, the great rival of Saivism, much that is strongly reminiscent of the doctrines and methods of the Muhammadan Sufis, who were in India and Kashmir well before her day, and teaching that might be Christian with Biblical analogies, though the Indians' knowledge of Christianity, if any, must have been very remote and indirect at her date.

Lalla is no believer in good works in this or in former lives, in pilgrimages or austerities, in ritual or ascetic practices, or in any works done for profit, spiritual or secular, or in formal worship. It is not ritual, she declares, but the intention behind it that will bring Release. All action, *i.e.*, works, she says, is defilement and the enemy of absorption into the Supreme. All labour, to be effective, must be undertaken without thought of profit and dedicated to Him. She puts no value on anything done without the saving belief in Yogic doctrine and practice, one of the results of which is the destruction of the fruits of all works, good or bad. It is not works but esoteric knowledge that will bring Release. Even religiously disreputable works, and practice violating ordinarily decent customs, she holds to be unobjectionable, provided the performer believes correctly.

On this ground she upheld her own habit of nudeness, for which she was evidently much taken to task in her lifetime. She says it was adopted because she has recognised that the external world is all illusion and has restricted all her thought to her inner Self and its union with the Supreme Self. She is

a strong critic of idolatry as a useless and even silly "work," and adjures the worshippers of stocks and stones to turn to Yogic doctrine and exercises for salvation. In all she says, Lalla shows herself to be a real woman,a real human being. She often alludes with resentment to criticisms of her habits, nudeness and dancing, religious dancing being in compliment to Shiva's 'sport' or dancing, as typifying the course of the cosmos over which he rules.

She on her part hits at the ordinary wandering *yogi*, and what she describes as his conjuring tricks. She is a firm believer in herself: says she has become famous and talks of "the wine of her Sayings" as something obviously precious, and alludes often to her own mode of life, fully believing that she has obtained Release. She has all the faith of her race and its complete reverence for the Guru or Spiritual Teacher, though she wins in an argument with him. She follows the national love for riddles and such oracular sayings; also for puns and double meanings, and similar literary tricks of her people, which incidentally make her verse at times very difficult to represent in English. She observes the injustice of the world, and expresses the cryof the helpless to the Supreme, even the cry of spiritual despair. As a firm believer in the transmigration of souls, she claims to have recollections of events in former lives, some of which are not quite correct historically. And lastly, she represents that Release is most difficult to attain: few succeed, she says, and success involves a hard Yogic life; and no doubt it is a hard life, if carried on according to the accepted doctrine. Unquestionably, she presents herself as a woman that has really lived.

Lalla commences by relating her own spiritual experience. She had wandered far and wide in search of the truth, had made pilgrimages to holy places and sought for salvation through formal rites, but all in vain. Then suddenly she found it in her own "home," in her own soul. There she found her own Self, which became to her the equivalent of a spiritual preceptor and she learned that it and the Supreme Self (Shiva) were one.

This was possible to her as a yogini capable of suppressing her breath by gently compressing the ail-passages, so that the feeble light of the lamp of the knowledge she had acquired could blaze up into the darkness of her body without

being blown out. Thus the light, which had at first burnt dimly in the inmost report of her soul, suffused her whole being and could be conveyed to others.

The numerals opposite the verses refer to the order in which the sayings appear in Grierson and Barnett's *Lalla-vakyani*:

Passionate, with longing in mine eyes,
Searching wide, and seeking nights and days,
Lo! I beheld the Truthful One, the Wise,
Here in mine own House to fill my gaze.
That was the day of my lucky star.
Breathless, I held him my Guide to be.
So my Lamp of knowledge blazed afar,
Fanned by slow breath from the throat of me.
Then, my bright Soul to my Self revealed,
Winnowed I abroad my inner Light;
And with darkness all around me sealed
Did I garner Truth and hold him tight.

In her method of teaching her doctrine by means of verse, Lalla becomes at once mystical and transcendental, and being a professed *yogini*, her mysticism and transcendentalism in filled with the terms of the Yoga System and with references thereto.

She teaches that the Supreme is not reached by the Yoga discipline alone, by the bodily exercises and the contemplation enjoined by it. Vows of silence and mystic attitudes and the like do not lead directly to Him. The utmost they can do is to lead the mind to that knowledge of the Supreme, which brings it into union with Him.

But by repeated practice of the Yoga discipline, which is the wide expanse of creation, the universe, is recognised, in the consciousness of the devotee,--the *yogi* and *yogini* who has attained enlightenment-as being really an illusive emanation from the Supreme. The recognition causes, to the consciousness of the devotee, its re-absorption in Him.

The wide expanse of empty space is the principle of ethereality or vacuity, and just as water falling with a splash into water is utterly united with that into which it falls, so the

perception of the visible world, is, as it were, lost in becoming one with the Void. This Void is not the ultimate Supreme, but is the first stage in His apparent evolution, in which He associates Himself with Maya, Cosmic Illusion, and it thereby becomes subjected to limited individual experience.

Lalla constantly harps on the transcendental Void, using the expression ''a void became merged in the Void.'' This void is the imaginary body in which one feels oneself in dreams, a vague, indistinct and undefined something which is practically Nothing, not unlike the ''nothing'' of the experience of the really dreamless deep-sleep state of life. The Void may therefore be looked upon as the first stage in limited consciousness; and in the reverse order of the soul becoming united with the Supreme, it is the last stage of limited consciousness before the soul becomes conscious of universal experience as one with the Supreme.

Hence, Lalla teaches that when the soul, transcending the stage of the Void, loses all consciousness of limited individuality and becomes absorbed in the Supreme as the unlimited pure consciousness and nothing else, only the Weal, the sense of well-being, remains. this is the goal of the devotee and the aim of the Yogic exercises. By the Void-the thing which is really nothing, mere emptiness-is meant the apparent material existence-the material world, or the consciousness of the material world. With the acquirement of true knowledge, the unreality is recognised, and the apparent reality disappears in the transcendental Void.

When the Weal is reached nothing remains but the consciousness of well-being: not even Shiva nor his Energy (Shakti), for these have form and name, while the Somewhat, the ineffable Supreme, has neither.

When the Body-exercise is done
And the last effort of Thought employed,
Then nor the End nor the Bourne is won
Brahman, this is Doctrine unalloyed.
When by Discipline repeated oft
All the Wide is lifted to the Void,
Universe and Ether merge aloft,
Brahman, this is Doctrine unalloyed.

When the Void within itself is solved
And Ethereality destroyed,
Only is Well-being unresolved,
Brahman, this is Doctrine unalloyed.
Where is the Weal, there no thought of mind,
Action nor inaction may intrude;
Vows of silence entry fail to find,
Nor avails the mystic attitude.
There nor even Shiva reigns supreme,
Nor his wedded Energy hath sway.
Only is the Somewhat, like a dream,
There pursuing an elusive way.

Lalla is a strong sectarian, favouring the Advaita doctrine-like the Kashmiri Shaivas of her own and subsequent time-and forcibly opposes the Dvaita doctrine-Non-duality versus Duality. To the Dualist, the Davaiti, the Supreme (God) and Nature are distinct: to the Non-dualist, the Monist Advaiti, the Supreme and Nature are one, the individual Self is one with the Universal Self-the Day of Joy is one with the Night of Sorrow.

The true believer, from the Advaita point of view, who sees the Supreme, is one who recognises that He is all in all and that all creation and all experiences are but modes of Him.

The great aim of the devotee is to gain release from the eternal round of Re-birth, which is otherwise the fate of all beings. The Parama Shiva, the Supreme Self, the Supreme, has two aspects, the Shiva *Tattva* and the *Shakti Tattva*. The former is pure Spirit, the pure light of Intelligence without anything to shine upon. The latter is perfect Bliss, the supremest Self-satisfaction, absolute Rest. The ideas of pure Spirit and Bliss therefore comprise the whole idea of the Supreme Deity. So, Lalla teaches that the way to escape from Re-birth is to gain a perfect knowledge of Him, recognising that He is the Absolute Self of all things. Those who do not acquire this knowledge are ignorant fools who are born and re-born again.

Who hath seen the Lord of all the lords?
He that from Duality is free:

He that knows how Day with Night accords,
Seeing one Self in all selves that be.
Who is freed from Danger of Re-birth?
He that hath the knowledge and the Light
Drawn from Self-intelligence to earth,
Won from Self-bliss in the Self's despite.
Who is the fool that doth court Re-birth?
He that on his ignorance is set,
Adding to his knowledge gained on earth
Knot unto knot in that tangled net.

Lalla is passionately devoted to the doctrine of the oneness of the individual Self with the Supreme Self. She declares that in her ignorance she has not known the true relation of herself to others: she has clung to the conception of her personal identity and been ignorant of the real nature of her Self as only one manifestation of the Supreme. She has worn her body out by attempting to gain Release-the salvation of the Hindus-by good works, not recognising that these lead only to further transmigration and are all in vain. The only hope of salvation is the recognition of the identity of her Self with the Supreme. To wonder who I am or who He is-to doubt the identity-is indeed the fatal Doubt of doubts, leading to Rebirth-failure to obtain salvation.

Lalla cares nothing by what name the Supreme may be worshipped. He is still the Supreme and He alone can give Release whether He be called on as Shiva, or Keshava (Vishnu), or the Lotus-Lord (Brahma), or Jin, which last is ostensibly Jina, the Saviour, Conqueror, of the Jains or of the Buddhists (Buddha). It may well be however a reference to the Jinn (Genius), the Spirit of the Muhammadans, through Lalla's relations with the Sufis of her day.

Lord, myself not always have I known;
Nay, nor any other self than mine.
Care for this vile body have I shown,
Mortified by me to make me Thine.
Lord, that I am Thou I did not know,
Nor that Thou art I, that One be Twain.
"Who am I?" is Doubt of doubts, and so
"Who art Thou?" shall lead to birth again.

Shiv or Keshav, Lotus-Lord or Jin:
These be Names. Yet takest Thou from me All the ill that is my World within:
He be Thou, or he, or he, or he.

Lalla again and again repeats, and sometimes in mystical verse not easy to explain briefly, that it is not works but esoteric knowledge which will bring the soul Release or salvation. She addresses "the Lady" (Rainya, queen), by whom she apparently means Kundalini-the Shakti-the Power of the Spirit, the creative force of the phenomenal universe, resident in her own and every other human being's body-as a diligent worshipper of Shiva will all the necessary rites of the Left-hand Sect of the Shaktas: the sect that consumes wine and flesh, and performs less reputable acts as a part of worship, which are not consonant with the regular Hindu custom. She points out that the violation of Hindu custiom by the performance of such ceremonies is unobjectionable, or indeed praiseworthy, provided the performer "knows the mystic syllable that is itself the Supreme Place."

This takes us deeply into the Yoga mysteries. The mystic syllable is "*Om*," which, as the unobstructed sound vibrating in perpetuity, is the Supreme himself, residing in the Supreme Place, the sinus in the forehead of man's subtile body, in the form of a minute Dot of Light surrounded by His Para Shakti or Supreme Energy, identical with Himself. When the *yogi* by intense abstract meditation on the Ego gets his first glimpse of the Dot, the dormant Para Shakti is roused and awakes with a loud cry, illuminating the soul by a flash of the supreme light of consciousness. There is thus established a unity between the Supreme and Sound, and as the Supreme Energy reveals herself in sound, the elements of speech have been given a profound mystic significance in Shaiva doctrine.

Lalla next addresses herself to some woman who had remonstrated with her for not following the usual customs in regard to female dress. It is said that she made a practice of going about as a nude ascetic, and she herself says that naked I began to dance. She tells the woman that just as a fatted ram is prepared for sacrifice and death by feeding it

on grain and cakes, so the factors constituting the principles of experience of the sensible universe must be prepared for disappearance by meditation on and realisation of the nature of the Self.

In order to attain to true knowledge the seeker after salvation must certify to himself the eventual nothingness of the factors or principles which constitute the materiality of the sensible universe. The fatted rams represent these factors; and just as a ram, fattened on fruits and the like, has but the smallest beginning in his mother's womb, and grows to great size and vigour before he is ready for sacrifice, so the principles of materiality are developed from earlier subtile capacities, and under the influence of the chain of cause and effect which results in illusion, become powerful and conceal from the soul its knowledge of its real Self.

Lalla points out that if knowledge of the Place of the Supreme is attained, violation of Hindu custom matters not at all. Then she explains how she came to dance naked in the fashion of the devotee. Her Guru, or spiritual preceptor, whose duty it is to confide to his desciple the mysteries of religion, had taught her to recognise the external world as naught but an illusion, and to restrict her thoughts to a meditation on her inner Self. When she had grasped the identy of her Self with the supreme self, she learnt to appreciate all externals at their true value. So, the abandoned even her dress and took to going about naked.

The wandering of Lalla in a nude condition is the subject of more than one story in Kashmir. Filled with supreme rapture she behaved like a mad woman. The dance of the naked devotee is suposed to be a copy of the dance of Shiva, typifying the court of the cosmos under His rule. It implies that the devotee has wholly surrendered the world and become united with Shiva.

Lady, rise and offer to the Name,
Bearing in thy hand the flesh and wine.
Such shall never bring thee loss and shame,
Be it of no custom that is thine.
This they know for Knowledge that have found
Be the loud Cryfrom His Place but heard-

Unity betwixt the Lord and Sound,
Just as Sound hath unison with Word.
Feed thy fatted rams, thous worldly one,
Take them grain and dainties, and then slay.
Give thy thoughts that reek with ''said and done''
Last-fruits of Knowledge, and cast away.
The shalt see with Spirit-eyes the Place
Where the dwelling of the Lord shall be:
Then shall pass the terrors of disgrace:
Then shall Custom lose her hold on thee.
''Think not on the things that are without;
Fix upon thy inner Self thy Thought:
So shalt thou be freed from let or doubt'':-
Precepts these that my Preceptor taught.
Dance then, Lalla, clothed but by the air:
Singh then, Lalla, clad but in the sky.
Air and sky: what garment is more fair?
''Cloth,'' saith Custom-Doth that sanctify?

The void that merges into the Void has a great fascination for Lalla, and she constantly harps on it in some of her most mystical verses filled with allusions to the terms employed in the Yoga doctrine. In that doctrine the Moon and the Sun represent respectively the Suppermost and lowest seats of action or circles in the subtile human body-the mental and fleshly capacities. when, by intense mental absorption the *yogi* causes these to disappear or cease to be present to consciousness, he is conscious of the existence of nothing except his thinking faculty or abstract mind. When this is finally absorbed in the Supreme, all sense of difference between the individual Spirit and the Universal Being is sunk in the all-consuming consciousness of All-Being, All-Light.

The whole object of the *yogi* by his bodily practice is to become absrbed into Parama Shiva, the Supreme, and so escape Re-birth. This he endeavours to secure by blocking up the breath in the air-tubes as he conceives them, while intensely meditating on the Sahasrara Circle situated in mystic parlance in the sinus of the forehead, where is the Moon and also the abode of Parama Shiva, the Supreme. By this meditatio,n he tries to enter into the highest mental absorption, in which the organ of thought is absorbed

microcosmically into the *Sahasrara* and macrocosmically into Parama Shiva. By doing this, she obtain final Release-what Christians would call salvation.

Lalla refers to these ideas over and over again. She states in effect, ''when the Sun disappeared, then came the Moonlight; when the Moon disappeared, only Thought remained: when Thought disappeared, Nothing was left anywhere. By disappeared, she meant ''ceased to be present in consciousness. That is to say that the *yogi* raises his consciousness from the world of the flesh to the sphere of absolute being. Here, the sense of difference between his individual spirit and the Univesal Being is sunk in the all-consuming consciousness of All-Being, All-Light. This consideration leads Lalla to one of her favourite ideas:

''the merging of the void into the Void.''

When the holy books have disappeared by Yogic contemplation, there remains the Sound, the mystic formula; when that disappears, there remains the organ of thought; when that too disappears, there remains Nothing, a void: then does the void disappear into the great Void. In the Shaiva philosophy, as has been already said, the transcendental Void, the emptiness, is the imaginary body in which one feels oneself in dreams, a vague, indistinct, and undefined something which is practically Nothing.

Lalla's teaching thus amounts to this. The void is the apparent material world, which is really empty nothingness, and when final Release is attained, its apparent existence disappears in the Great Transcendental Void, consciousness of mere existence in bliss. To the Shaiva, the chief of the six enemies which impedes union with the Supreme is Desire, sexual desire. The others are Wrath, Desire in the general sense, Arrogance, Delusion of mind and Jealously. Some substitute Joy and Pride for Delusion and Jealously. So, Lalla teaches that through the staunching of Desire by meditating on the nature of the Self of Naught, and by abandoning vain imaginings and knowledge, the void can be merged into the Void.

Then Lalla explains how she herself reached the Goal where the void merged into the Void, in most mystical verse

full of references to Yogic practice and belief. By the rein of No-desire,-the absence of all desire, brought on by meditation,-she held in control the steed of her thought. By ardent practice she brought under her subjection all the vital airs circulating in the passages in her body. The heart of Life rises from the region of the Sun of Fire, which is resident in the lowest circle of the subtile body, the Muladhara at the base of the abdomen, and inthe highest circle, the Sahasrara in the sinus of the forehead, resides the cooling nectar of the Moon of Thought.

By meditation Lalla passed the mystic nectar from the region of the Moon into her spiritual frame and thus became mistress of her self, overcoming the sensuous airs from the neighbourhood of the Sun of her material Life: she had completelyblocked the circulation of her vital airs rising from about her Sun, and her Moon had consequently distilled its nectar. Thus did her empty void of matter become merged into the great Void.

Sets the Sun of this low flesh in Mind:
Sets the Moon of lofty mind in Thought:
So shall Thought pass gently to the Wind,
And the Wind and Universe to Naught.

Let go they Books and the Sound retain:
Let go Sound-thy Mind still understroyed:
Let go thyMind, and be Naught thy gain-
Just a void, that melts, and lo! the Void.

Stanch thy desires, but seek not thou afar
Rarities of healing for the flow.
That which stays all effluents that are
Waits in thine own House for thee to know.
Stanch thy vain imaginings of thought: Let thy costlylearning be destroyed:

Meditating on the Self of Naught,
Find the void that sinks, and lo! the Void.
Lalla guides with reins of No-desire
Steeds of thought to lead her where she wills:
So one breaths from near her Sun of Fire

Fall cool drops her Moon of Self distils.
Take then vantage of thy Moon and Thought,
While the breaths that hinder thee be cloyed;
So thou reach the very goal of Naught,
Past the void that lifts, and lo! the Void.

Lalla hammers home the importance of securing freedom from Desire. Neither the gain nor the abandonment of power gives true respite from care. Only freedom from Desire brings content. A man does not grasp the true knowledge till he understands that, even while yet alive, he should be as one dead,-free from all Desire.

She enforces this contention by an allusion to an old Hindu idea that while a child is in its mother's womb it remembers all its former births and resolves on its coming to life to act so as to acquire Release from further transmigration. But directly it is born, recollection of these previous existences disappears and it loses all memory of its resolution. She reproaches the unbeliever with this act of forgetfulness, and advises him, while yet alive, to become as one dead by destroying the Six Enemies,-lust, wrath, desire, arrogance, delusion and jealousy,-and thus acquire complete indifference to worldly temptation. The resultant honour is, of course, absorption into the Supreme Self. This she contrasts with the objects of the worldly ambition practised by the public.

Lalla compares a man's mind to his ass, and advises him to keep it under control or it will wander forth into strange heresies and will suffer in consequence. This she teaches by an allegory well within the understanding of Kashmiris. The saffron-gardens are the most valuable cultivated land in Kashmir. An ass loose in one might do incalculable damage and would accordingly have to undergo suffering, which would in the end fall upon its owner. These ideas are in consonance with Hindu teaching and are to be found in the Bhagavad Gita.

Lalla further enforces her point by veses addressed to Shiva, the god of the dark blue throat, which he acquired at the time of the churning of the ocean, when the gods extracted immortality-giving nectar from it. The first thing to

come up in the churning was the deadly Kalakuta poison, which was swallowed by Shiva to prevent it from doing further harm. The poison dyed his neck dark blue. In these lines Lalla alludes to the Six, of which Hindu philosophy has numerous groups.

The Supreme Deity has six attributes, -omniscience, contentment, knowledge of the past from eternity, absolute self-sufficiency, irreducible potency and omnipotence. Lalla exclaims that, though she knew it not, she, as really one with Him, also had these six. But in her ignorance, while the Supreme was ever master of these Six, she was misled by another six. This other six is capable of various interpretations. They may be the Six Enemies, or the six humn imfirmities, or the six periods of human life, or the sixchanges in life. The Six Attributes of the Deity are the result of the absence of Desire, and the Six attributes of unregenerate manhood of the presence of Desire, and man dwells in consequence in misery.

Keep thy kingdom and thy wealth, and live
Bowed down with cares and great desire blent:
Kingdom and wealth to another give,
And surfeit thyheart with discontent.
Only whose soul is from desire free
Hath not care for any thing that is:
Learning Death in Life true Life to be,
Knowledge that is Truth alone is his,

When wert dwelling in thy mother's womb,
Thine was the vow to be born no more:
Since hast lost the wonder of that tomb,
What remembrance of thy days of yore?
If from Re-birth thou wouldst now be free,
Die to Desire, though be Death in store,
So that honour great be won by thee:-
Unity with Him for evermore.

Set not thine ass from thy guidance free,
Costly saffron-gardens to devour,
Lest he bring on him all ills that be,
And on thee fell retribution's hour.

Let not thy mind wander from the fount
Knowledge gives to nourish it withal.
What hast thou but that poor ass to mount?
Tis on thy back that the blows will fall.

Shiva of the dark blue throat, like thee,
Six be attributes to know me by:
Only this discord twixt Thee and me-
Thou art Lord of thine; not so am I.
Mine the six that All-desire rules;
'Thine the six that ruleth No-desire
That I knew not, being of the fools
Burnt in the flames of undying fire.

In highly technical verses, in which Lalla endeavours to convey esoteric doctrines to the public and thus to make them exoteric, she attempts to describe the Suprem, whom she calls Shiva and connects with Vishnu and Brahma. Her Shiva, however, is not a personal deity, but the first phase of the supreme in the Universe, the shiva Tattva, which the yogi understands to be but a manifestation of a deeper Reality of the Absolute Spirit. He is the ever-unobstructed Sound,-the mystic syllable om, which, once uttered, vibrates in perpetuity.

His essence is ethereality, the sky, and His home is in the void, conceived to exist in the Sahasrara Circle in the sinus of the forehead of the subtile body. Nothing whatever can be predicated concerning Him. He is successively transformed into the Sound and the Dot of Light by its own reflection on itself. The Supreme resides in the subtile body in the Form of a minute Dot of Light, surrounded by coils of His *Para Shakti*, the Supreme Energy. When by intense abstract meditation on the Ego, the *yogi* gets his first glimpse of the Dot, the latter is set in motion and the Para Shakti is roused and awakes with a loud cry.

The sacred syllable *Om* has been described as the 'spoken utterance which continues vibrating at the point of utterance, the sound that mostly has the semblance of inarticulateness. There is no one who causes it to be uttered and no one who checks it. The God dwelling in the human

breast utters it Himself. This syllable is called unobstructed because its nature is imperishable.

Lalla describes Shiva as but the horse upon which the Supreme rides and Vishnu (Keshav) and Brahma, the other members of the Hindu Triad or Trinity, as the servants of the horse. Being a Shaiva, she would exalt Shiva above the others.

Who shall be the rider, if for steed
Shiv the Self-intelligence shall be?
What though Keshav shall attend his need,
Helped by Brahma of the Mystic Three.
If the Self-intelligence be I,
I the Self-intelligence must be,
Needing Twain in One to mount him by,
What rider but the Supreme is he?
This is the Knowledge that Lalla knows,
When her glimpses of her Self begin,
Telling her of Sound that ever grows
Round the Dot of Light she sees within.

Name, nor lineage, nor form, nor hue Hath the Ever-unobstructed Sound,
Who of Himself is the Empty Blue,-
Whose home but in the Void is found;
Who of own reflection is the Light
And of own supremacy the Fount;
Who with the Void-absolute is dight,
That is the Self who the steed shall mount.

Lalla illustrates her teaching of the esssential unity of all things with the supreme by the analogy of ice, snow and water, which she explains are three different things, but on reflection we see that they are not different; when the sun shines, the three will become one. So does the sun of true knowledge make the soul recognise not only its identity with the Supreme, but also that the whole universe is one. There is, in her verse, a reference to an obscuse and complicated theory of cosmogony in the Yogic doctrine which it will not repay to go into here. Lalla, like most Hindu philosophic teachers, is a strong critic of idolatry, and she advises the

Brahman doctors to offer, in lieu of wrshipping stocks and stones, the Yogic spiritual offerings of the vital breaths, to practise bringing the vital airs under control in the Yogic fashion.

Bibliography

Aiyer, K. N., *Thirty-two Vidyas*, ND.

Allen, M.R., *The cult of Kumari*, ND.

Anand, M. R., *Kamakala*, New York, 1958.

Tantric Magic (with A. Mookherjee), New Delhi, 1977.

Arguelles And Aruguelles, *Mandala*, etc.

Arundale, G. S., *Kundalini*.

Avalon, A. (John Woodroffe), *Principles of Tantra*, Madras, 1960 (2 vols.), (Eng. trs. of *Tantra-tattva* of Siva Candra Vidyaarnava).

Intro. to Kaulajnananirnaya, Calcutta, 1934; Shakti and Shakta, Madras.

The Great Liberation, Madras, 1956.

Mahamaya: Intro. to *Tantrasastra*.

The World as Power, Madras. 1957.

Serpent Power, Madras, 1957.

Wave of Bliss (Eng. trs. of *Anandalahari*, and comm.), Madras, 1957.

Ayyar, C. V. H., *Origin and early history of Saivism in South India*, Madras, 1974.

Bagchi, P. C., *Studies in the Tantras*, Pt. I, Calcutta, 1936.

Bagchi, S., *Eminent Indian Sakta Pithas*, etc., in the background of the Pithas of Kalighat, Vakreswar and Kamakhya, Calcutta, 1980.

Bajpai, Ira., *The Philosophy of Tantraloka* (Ahnikas 1-3 with Eng. trs.), Ph. D. thesis, 1971, Lucknow University.

Banerji, J. N., *Puranic and Tantric Religion*, Early Phase, Calcutta.

Banerji, S. C., *Tantra in Bengal*, Calcutta, 1978.

Fundamentals of Ancient Indian Music and Dance, Ahmedabad, 1976.

Barnard, T., *Hathayoga*, London, 1950.

Barth, A., *The Religions of India*, London, 1989.

Basu, M., *Tantras, a General Study*, Calcutta, 1976.

Fundamentals of the Philosophy of Tantra, Calcutta, 1986.

Beyer, G., *The Cult of Tara*, London, 1973 (Magic and ritual in Tibet).

Beyer, S., *The Cult of Tantra.*

Magic and Ritual in Tibet.

Bhandarkar, R. G., *Vaisnavism, Saivism and Minor Religious Systems*, Strasburg, 1913, Varanasi, 1965.

Bharah, A., *The Tantric Tradition*, London, 1965.

The Ochre Robe, London, 1961.

Bhat, M. S., *Vedic Tantrism, a study of Rgvidhana of Saunaka* (with Text, trs.), Delhi.

Bhattacharya, B., *Indian Buddhist Iconography, Mainly Basesd on Sadhanamala and Cognate Tantric Texts of Rituals*, 2nd. ed., Calcutta, 1958.

Introduction to Buddhist Esoterism.

Bhattacharya, D., *Mythological and Ritual Symbolism.*

Bhattacharya, D. C., *Tantric Buddhist Iconographic Sources*, New Delhi, 1974.

Bhattacharya, N. N., *History of Sakta Religion*, New Delhi, 1974.

The Indian Mother Goddess, 2nd. ed., New Delhi, 1977;

History of Tantric Religion, New Delhi, 1982.

History of Indian Cosmogonical Ideas, New Delhi, 1971;

History of Indian Erotic Literature, New Delhi 1975.

Rituals and their Social Contents, New Delhi, 1975;

Bhattasali, N. K., *Iconography of Buddhist and Brahmanical Sculptures in Dacca Museum*, 1972.

Bloomfield, J., *The Way of Power-a Practical Guide to Tantric Mysticism of Tibet*, London, 1970.

Mantras, (Sacred words of power), New Delhi, 1981.

Bose, N. K., *Canons of Orissan Architecture*, pp. 92, 154.

Bose, M.M., *Caitanya Sahajiya Cults of Bengal*, Calcutta, 1930.

Bose and Halder, *Tantras-their Philosopher and Occult Secrets*, Calcutta, 1956.

Brahma, N. K., *Philosophy of Hindu Sadhana*, Calcutta, 1932.

Briggs. G. W., *Gorakhnath and the Kanphata Yogis*, Calcutta, 1938.

Capra, F., *The Tao of Physics*, 1979.

Carlstedt, G., *Studeies in Kularnava-Tantra*, Upsala, 1974.

Chakrabarti, C., *The Tantras, Studies on their Religion and Literature*, Calcutta, 1946.

Chakrabarti, P. C., *Doctrine of Sakti in Indian Literatures*, Calcutta, 1940.
Chakravarti, C., *Tantras* etc., Calcutta, 1963.
Chakraborti, H. (ed.), *Pasupata-sutra*, Calcutta, 1970.
Chandra, L., *Mandalas of the Tantrasamuccaya.*
Chatterji, J. C., *Kashmir Saivism*, KSS. II, 1944. Delhi, 1959.
Chattopadhyay, A., *Atisa and Tibet*, Calcutta.
Chattopadhyay, S., *Reflections on the Tantras.*
Chen, C. M., *Discrimination between Buddhist and Hinu Tantras.*
Coburn, T. B., *Devi-mahatmya, Crystallisation of the Goddess Traditkion*, 1984.
Dasgupta, S. N., *A History of Indian Philosophy*, Vol. II.
Dasgupta, S. B., *Introduction to Tantric Buddhism*, Calcutta, 1958.
Aspects of Indian Religious Thought, Calcutta, 1957.
Desai, D., *Erotic Sculptures of India*, New Delhi, 1975.
Devasenapati, V. A., *Saiva Siddhanta*, Madras, 1958.
Diksitar, V. R. R., *The Lalita Cult*, Madras, 1942.
Douglas, N., *Tantrayoga*, New Delhi, 1971.
Dutta, M. N., (Trs.) *Mahanirvana Tantra.*
Dvivedi, V. V., *Tantra-yatri* (*Essays on Tantra*), Varanasi 1982.
Ehrenfels, O. R., *Mother-right in India*, Hyderabad, 1941.
Dliade, M., *Yoga-Immortality and Freedom*, 2nd. ed., New York, 1958.
Eliot, *Hinduism and Buddhism.*
Encyclopaedia Britannica, Vols. dealing with Tantra and its different aspects.
Evanscoentz, W. Y., *Tibetan Yoga and Secret Doctrines.*
Farquhar, J. N., *Outline of the Religious Literature of India*, London, 1920, 1968.
Foucher, A., *Etude sur I' Iconographie Bouddhiquede I' Inde*, 2 pts.
Garrison, O,. V., *Tantra, the Yoga of Sex.*
Geden, A. S., *Tantras* (Entry in Ency. of Rel. and Ethics, T. Hastings. Vol. XII, 1951).
Getty, A., *Gods of Northern Buddhism*, New York, 1964.
Goel. B. S., *Third Eye and Kundalini*, Kuruksetra, 1985.
Gopi Krishna, *Kundalini.*
Goudriaan, T. and Gupta, S., *Hindu Tantric and Sakta Literature*, Pub. in the Series *History of Indian Literature*, Wiesbaden, 1981; Do, Vol. II, Fasc. 2, Hoshiarpur.

Guenther, H. V. and C. Trungpa, *Dawn of Tantra*, ed., M. Kohn 1975.
Yuganaddha, the Tantric View of Life, Benaras, 1964.
The Tantric View of Life, Berkeley and London, 1972.
Gupta, Goudriaan and Moens, *Hindu Tantrism*, Leiden, 1979.
Hinze, O. M., *Tantra-vidya* (Trs. V. M. Bedekar).
Hopkins, J., *The Tantric Distinction, an intro. to Tibetan Buddhism*, ed. A. C. Klain, London, 1984.
James, E.O., *The Cult of the Mother Goddess*, London, 1959 (pp. 99-124 deal with India).
Jash, P., *History of Saivism*, Calcutta, 1974.
Pratyabhijna System its Religious and Philosophic Background, 1960;
Do-Some controversial view-points, 1959, 1960.
Jha, S. K., A Critical and Comparative Study of *Pratyabhijna* Philosophy (Ph. D. Thesis, 1972, Darbhanga).
Jung, C. G., *Mandala Symbolism, to Sri Bhairava-Padmavati-kalpa*. Trs., R. F. C. Hull, Princeton, 1972.
Kakati, B. K., *The Mother Goddess Kamakhya*, 1914.
Kane, P. V., *History of Dharmasastra*
Kapur, T. B., *Dhyanamandala*,
Kaviraj, G. N., *Sakta Philosophy*.
History of Philosophy, Eastern and Western, ed. Radhakrishnan, London, 1952-53;
Philosophy of Tripura-tantra, Varanasi, 1931;
Some Aspects of the Philosophy of Sakta Tantra, Varanasi, 1967.
Kavory, M. B., *Comparative and Critical Study of Mantrasastra*, 1944.
Kaw, R. K., *The Doctrine of Recognition*, Hoshiarpur, 1967.
Khanna, M., *Yantra*, London, 1979.
Kramrisch, S., *Unknown in India; Ritual art in Tribe and Village*, Philadelphia, 1968.
Krishna, G., *Kundalini, in Time and Space*, New Delhi.
Secrets of Kundalini in Pancastavi.
Kundalini, the Biological Basis of Religion and Genus.
Kumar. P., *Tantric Goddess Tara*.
Shakti Cult in Ancient India.
Saktism-a Study.
Sakti and Her Episodes, 1981.
Kundu, N. L., *Non-dualism in Saiva and Sakta Philosophy*, Calcutta.

Lal, K., *The Cult of Desire*, Delhi, 1966 (2nd ed.).
Lal, P., *Hindu Religion and Iconology*.
Leedbeater, C.W., *Cakras*, Adyar, 1927.
Lele, W. K., *Doctrine of the Tantryaukti*.
Lennoy, R., *The Eye of love*, London, 1977.
Lessing and Wayman, *Introduction to Buddhist Tantric Systems*, Delhi, 1983.
Lorenzen, D. N., *The Kapalikas and Kalamukhas*, New Delhi, 1972.
Mahadevan, T. M. P., *Kashmir Saivism*, 1952.
Mahajan, S. N., *The Science of Yoga and Consciousness*.
Majithia, S. S., *The Great Yogic Sermon*, 1969.
Marr, G. S., *Sex in Religion*, London, 1936.
Mehta, R. J., *Konark Sun-Temple of Love*, Bombay, 1969.
Mehta, Rohit, *The Secret of Self-transformation: A Synthesis of Tantra and Yoga*.
Mishra, K., *Significance of Tantric Tradition*, Varanas, 1981.
Mookherji, A., *Tantra Art*, Delhi, 1966.
Tantra Asana, Basel, New York, 1971.
The Tantric Way (with M. Khamara).
Kundalini, Delhi, 1982.
Mookherji, Khanna, *Tantric Way*.
Mullin, G. H. and Richards, M. (ed.), *Meditations on Lower Tantras*, Dharamsala, 1983.
Mullin, G. H. (Comp and trs.), *Bridging the Sutras and Tantras, a collection of Ten Minor Works by the First Dalai Lama (1319-1474)*, Dharamsala, 1981.
Muses, C. A., *Esoteric Teachings of the Tibetan Tantra*. trs. C.C. Chi, York Beach, 1982.
Nagaswamy, R., *Tantric Cult of South India*, Delhi, 1980.
Nandimath, S.C., *Hand-Book of Vira Saivism*, Dharwar, 1942.
Nawels, S. M., *Jaina Paintings*, Vol. I, Ahmedabad, 1980.
Needham, J., *Science and Civilisation in China*, 2 Vols., Cambridge, 1954-56.
Neuman, E., *The Great Mother*, New York, 1961.
Pandey, K.C., *An Outline of History of Saiva Philosophy*.
Pandit, M.P., *More on Tantras*, New Delhi, 1885.
Gems from the Tantra, Pts. I. II.
Thoughts of a Shakta.
Lights on the Tantra.
Tantric Sadhana, 1964.

Studies in the Tantras and the Veda, Madras, 1964.
Pandit, B. N., *Aspects of Kashmir Saivism*, Srinagar, Kashmir, 1947.
Comparative Study of Kashmir Saivism (Thesis for Ph. D. 1964, Punjab University).
Paranjoti, V., *Saiva Siddhanta*, London, 1954.
Pathak, V.S., *Saiva Cult in Northern India*, Varanasi, 1960.
Prabhavananla, Swami, *The Spritual Heritage of India*, London, 1962.
Prajnanananda, Swami, *Historical Study of Indian Music*, Calcutta, 1975.
Rajneesh, *The Book of Secret Discourses on Vishana Bhairva-Tantra*, 5 Vols., Poona, 1974, ed. A. Prem, A. Teerth.
Rao, *Tantra, Mantra, Yantra*.
Tantric Tradition.
Elements of Hindu Iconography, Madras, 1916.
Rastogi, N., *Tantric Thought of Kashmir, a Framework of the Monistic Culture*.
Krama Tantricism of Kashmir, Vol. I, Delhi, 1979.
Introduction to the Tantraloka.
Kali as a Metaphysical Concept in the Krama System of Kashmir, 1965, 1966.
Rawson, R., *Tantra*, London, 1973.
Erotic Art of the East, New York, 1968.
Ray, N. R., *Sanskrit Buddhism in Burma*.
Ray, P., *History of Chemistry in Ancient and Medieval India*, Calcutta, 1956.
Rele, V. G., *Mysterious Kundalini*, Bombay, 1927.
Rend C.I.P., *Introduction to the Cakras*, 1974.
Rendel, P., *Introduction to the Cakras*, Northamptonshire, 1974.
Rudrappa, J. C., *Kashmir Saivism*, Bangalore.
Sankaranarayanan, S., *Srickra*, 1970.
Sarasvati, Swami S., *Meditation from the Tantras*.
Kundalini Tantra, Munger (Bihar) 1984.
Light on Guru-disciple Relationship, 1984.
Asana, Pranayama, Mudra Bandha, Monghyr (Bihar), 1983.
Sarasvati, Swami Shankaradevananda, *Yogic Management of Asthma and Diabetes*, Munger (Bihar), 1984.
Saraswati, S. K., *Tantrayana Art Album*, Calcutta, 1979.

Sastri, H., *Origin and Cult of Tara*, Calcutta, 1925.

Sastri, H. C., *Tantra Darshan*.

Sastry, K., *The Veda and The Tantra*, Madras, 1951.

Sastri, K. T. V., *Further Lights: The Veda and The Tantra*, 1951.

Sastri, M.R., *Tantrasara of Abhinavagupta*, Bombay, 1918.

Saunders, E.D., *Mudra*, London, 1966.

Scharpes, E., *Tantrik Doctrine of Immaculate Conception*, 1933.

Schrader, F. O., *Introduction to the Pancaratra and the Ahirbudhnya-Samhita*, Madras, 1916.

Sen Sharma, D. B., *Studies in Tantrayoga*, 1985.

Shah, P. R., *Tantra: Its Therapeutic Aspect*, Calcutta, 1987.

Shastri, V. D., *Malinivijayottara-tantra-a source-book*, etc. (Ph. D. thesis, 1956, Punjab University).

Sharma, L. N., *Kashmir Saivism*, Varanasi, 1972.

Sharma, P.K., *Sakti and Her Episodes*, etc., Delhi, 1981.

Sharma, S. R., *Tantric Mahavijnana*, Bareilly, 1970.

Shende, J. N., *Religion and Philosophy of the Atharvaveda*, Poona, 1952.

Shivananda, *Tantra-yoga, Nada-yoga and Scientific basis*.

Siddhantasastri, R. K., *Saivism Through the Ages*, Delhi 1975.

Singh, L.P., *Tantra: Its Mystic and Scientific Basis*, Delhi, 1976.

Sinha, A. K., *Science and Tantrayoga*, Kuruksetra, 1981.

Sinha, J., *Sakta Monism*.
Cult of Shakti.
Schools of Saivism, Calcutta, 1970.

Sircar, D. C., *The Shakta Pithas*, Calcutta, 1960.
Shakti Cult and Tara, Calcutta, 1960.

Sivapriyananda, Svami., *Secret Power of Tantric Breathing*, 1983.

Snellgrove, D. L., *A Critical Study of the Hevajra Tantra*, London, 1980.

Srivastav, B., *Iconography of Sakti*.
Tantra, the Supreme Understanding (Discourses of Tilopa's Tilop's Song of *Mahamudra)*.
Tantric Mysticism of Tibet, New York, 1974.
Tantrism, its Secret Principles and Practice, Northamptonshire, 1982.

Taimini, T. K., *Siva-sutra* with Eng. trs. and comn. (Ultimate Reality and Realisation).

Taranatha, *History of Buddhism in India*, trs. into German by A Schiefner, St. Petersburg.

Tattvananda (Swami), *The Vaisnava Sects, 1989.*
The Saiva Sects, Mother-worship.
The Tantra Vision (Discourse on the Royal Song of Saraha).
Thomas, P., *Kamakalpa,* 1963.
Trungpa, C., *Journey without Goal, Tantrick Vision of the Buddha.*
Tsong Ka-Pa, *Tantra in Tibet-The Great Exposition of Secret Mantra,* trs. into Eng. under the title *Tantra in Tibet*, by J. Hopkins, London, 1977.
Tucci, G., *Theory and Practice of Mandala,* London, 1961.
Ratilila, an interpretation of the Tantric images of the temples of Nepal, Geneva, 1969.
Upadhyaya, R. K., *Concept of God in the Saiva Tantra.*
Vajapeya, K., *Science of Mantras.*
Vandyopadhyay, J.N., *Pancopasana*, Calcutta 1960.
Vasavada, A. U., *Tripura-rahasya* (Jnanakhanda-Eng. trs., and a comparative study of the process of individuation).
Vasu, S. C., *Gheranda-samhita* (Trs.), 1979.
Vira, R. V. Taki, S., *A Dictionary of Secret Tantric Syllabic Code,* Lahore, 1949.
Wadeel, L. A., *Lamaism,* London, 1985.
Walker, B., *Tantricism: its Secret Principles and Practices.*
Wall, O. A., *Sex and Sex-worship,* London, 1919.
Warrier, A. G. K., (Trs.) *Sakta Upanisads,* Adyar, 1967.
Wayman, A: Yoga of Guhyasamaja-tantra, ed. K. V. Sarma, Hoshiarpur, 1979.
Text in Roman script with Eng. trs.: *Buddhist Tantras* (Light on Indo-Tibetan esotericism, New York, 1973).
White, J.(Ed.), *Kundalini, Evolution and Englishtenment,* New York, 1979.
Winternitz, *History of Indian Literature,* Vol. II, Calcutta, 1927.
Woodroffe, J., *The Words as Power.*
Woodroffe and Mukhopadhyay, *Mahamaya,* Madras, 1954.
Yeshe, Lama T., *Introduction to Tantra.*
Zannas, E. and Auboyer, J., *Khajuraho*, The Hague, 1960.
Zimmer, H., *Myths and Symbols in Indian Art and Civilisation*, ed. J. Campbell.

Hindi Books

Avasthi, S. S., *Mantra aur Matrkaon Ka Rahsya.*
Kaviraj, G. N., *Tantrik Vanmay men Sakta-drsti,* Patna, 1963.

Kaviraj, G.N., Tantra aur Agam Sastron Ka Digdarsan, Trs. by H. K. Tiwari, Varanasi.

Tantrik Sadhana aur Siddhanta, Trs. by H. K. Tiwari, Varanasi.

Bharatiya Samskrti aur Sadhana, Varanasi.

Kamalesh, S., *Saktibhsya Ka Adhyayan.*

Sastri, G., *Tantradarsan.*

Sastri, D., *Tantrasiddhanta aur Sadhana.*

Vasavada, A. (Hindi rendering by B. S. Upadhyay), *Tripurarahasya Ka Tantra-vislesan,* Varanasi.

Bengali Books

Bandyopadhyaya, J. N., *Pancopasana,* Calcutta, 1960.

Basu, Manoranjan, *Ramakrsna-Sadhana-Parikrama,* Calcutta, 1978.

Bhattacharya, S, *Tantra Paricaya,* Santiniketan, 1359 BS.

Brahmachari, T. P., *Tantrik Sadhana O Tantrakahini,* Calcutta.

Chakravorty, C, *Tantrakatha,* Calcutta, 1362.

Chakraborty, J. K., *Sakta Padavali O Sakti-sadhana,* Calcutta, 1382 BS (5th ed.).

Pracin Bharatiya Sahitya O Vangalir Uttaradhikar, 1382 B.S. (2nd ed.).

Chakravorty, S., *Meharer Sarvananda,* Calcutta.

Chatterjee, R. M., *Vividha-Tantra-Samgraha,* Calcutta, 1981-86.

Das, U. K., *Sastramulak Bharatiya-Sakti-sadhana,* 2 Vols., Birbhum, 1373 BS.

Das Gupta, Nalini, *Bangalay Bauddha-Dharma.*

Das Gupta, S.B., *Bharater Sakti-sadhana O Sakta Sahitya,* Calcutta, 1367 BS.

Datta, Mahendra (Srima), *Srisri Ramakrsna Kathamrta.*

Ghosh, N., *Dasa Mahavidya,* Calcutta.

Kaviraj, G. N., *Tantrik Sadhana O Siddhanta,* I, 2nd ed., Burdwan, 1983; II, 2nd. ed.

Tantra O Agama-Sastrer Digdarsan, Calcutta, 1963.

Majumdar, R. C., *Vamla Deser Itihas,* Vols. I, III, Calcutta, 1377 B.S.

Nandi, Sunil, *Kali-rahasya,* Calcutta.

Nigudhananda, *Khunje Phiri Kundalini,* Calcutta.

Mahatirtha Ekanna Pither Sandhane, Calcutta.

Ekanna Pither Sadhak, Calcutta.

Saktisetra Cavvis Upapither Sandhane, Calcutta.

Raghuvir and Shodotaki, *Uddharkosa of Daksinamurti,* 1978.

Ray, A., *Saktapadavali*, Calcutta.
Ray, Diptimay, *Pascim Vanger Kali O Kaliksetra*, Calcutta.
Sanyal, N., *Bharatiya Bhaskarye Mithun*, Calcutta.
Svami Saradananda, *Gitatattva O Bharate Saktipuja*, Calcutta, 1983.
Sarasvati, Padmanath, *Prabandhastaka*,.
Sarkar, M., *Tantrer Alo*, Calcutta, 1354 BS.
Sastri, H.P., *Bauddha Gan O Doha*, Calcutta, 1916.
Sastri, S., *Tantraparicay*, Calcutta, 1359 B.S.

Gulshan Publishers

Srinagar-190001 (Kashmir)